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Joseph Haydn

1788?

Original: Gesellschaft der Musikfreunde, Wien.

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PHILHARMONIA

PARTITUREN * SCORES * PARTITIONS

J. HAYDN

SYMPHONIE XVII

C dur / C major / Do majeur

Der Bär / L'ours / The Bear

No. 117

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

321114 785 MH 32 1 82

Die Symphonie Nr. 27 (Nr. 82 der neuen Haydn Gesamtausgabe von Breitkopf & Härtel) in C, l'ours (der Bär) genannt, wurde von Haydn im Jahre 1786 für Paris komponiert. Sie hat ihren Namen von den brummenden Baßvorschlägen des letzten Satzes.

Die großen Erfolge von Haydns Symphonien in Paris hatten die Direktion der „Concerts de la Loge Olympique" im Jahre 1784 bewogen, sechs neue Symphonien bei ihm zu bestellen. Sie sind heute unter dem Namen „Pariser Symphonien" bekannt. „L'ours" ist die erste von ihnen.

Haydn's Symphony in C major No. 17 (No. 82 of the new Haydn Collective Edition published by Breitkopf & Härtel) was composed for production at Paris, in 1786. It is bynamed „L'ours" („The Bear") on account of the growling grace-notes given to the basses in the last movement.

The great success which Haydn's symphonies had met with at Paris, had prompted the directors of the „Concerts de la Loge Olympique" to commission Haydn to compose for them six new symphonies. These are now known as „Paris symphonies", and „L'ours" is the first one of them.

La Symphonie No. 17 (No. 82 de la nouvelle édition complète de Breitkopf & Härtel) en ut majeur, appelée „L'ours" fut composée par Haydn pour Paris en 1786. Son nom fait allusion aux grognements des notes d'agrément des basses dans le dernier mouvement.

Le grand succès à Paris des symphonies de Haydn avait engagé la direction des „Concerts de la Loge Olympique" à lui commander en 1784 six nouvelles symphonies. On les connaît aujourd'hui sous le nom des „symphonies de Paris", dont la symphonie „L'ours" est la première.

*

FORMÜBERSICHT

1. Satz

	Takt
Exposition	1—102
Hauptsatz	1— 20
Überleitung	21— 69
Seitensatz	70— 93
Schlußgruppe	94—102
Durchführung	103—173
Reprise	174—218
Koda	249—261

2. Satz

Hauptsatz	1— 32
Mittelsatz (Minore)	33— 60
Hauptsatz	61—100
Mittelsatz (Variation)	101—128
Hauptsatz	129—168
Koda	169—217

3. Satz

Menuett	1— 38
Hauptsatz	1—14
Mittelsatz	15—26
Reprise	27—38
Trio	39— 78
Hauptsatz	39—46
Durchführ.	47—70
Reprise	71—78

4. Satz

Exposition	1—114
Hauptsatz	1— 32
Überleitung	33— 65
Seitensatz	66— 99
Schlußgruppe	100—114
Durchführung	116—178
Reprise	179—264
Koda	265—280

SYNOPSIS OF FORM

1st Movement

	Bar
Exposition	1—102
Principal section	1— 20
Transitory passage	21— 69
Subsidiary section	70— 93
Closing section	94—102
Development	103—173
Recapitulation	174—248
Coda	249—261

2nd Movement

Principal section	1— 32
Middle section (Minor)	33— 60
Principal section	61—100
Middle Sect. (Variat.)	101—128
Principal section	129—168
Coda	169—217

3rd Movement

Minuet	1— 38
Principal section	1—14
Middle section	15—26
Recapitulation	27—38
Trio	39— 78
Principal section	39—46
Development	47—70
Recapitulation	71—78

4th Movement

Exposition	1—114
Principal section	1— 32
Transitory passage	33— 65
Subsidiary section	66— 99
Closing section	100—114
Development	116—178
Recapitulation	179—264
Coda	265—280

RÉSUMÉ DE LA FORME

1ier Mouvement

	Mesure
Exposition	1—102
Thème principal	1— 20
Transition	21— 69
Thème secondaire	70— 93
Groupe de cadence	94—102
Développement	103—173
Reprise	178—248
Coda	249—261

2ième Mouvement

Thème principal	1— 32
Thème intermédiaire (Mineur)	33— 60
Thème principal	61—100
Thème intermédiaire (Variation)	101—128
Thème principal	129—168
Coda	169—217

3ième Mouvement

Menuet	1— 38
Thème principal	1—14
Thème intermédiaire	15—26
Reprise	27—38
Trio	39— 78
Thème principal	39—46
Développement	47—70
Reprise	71—78

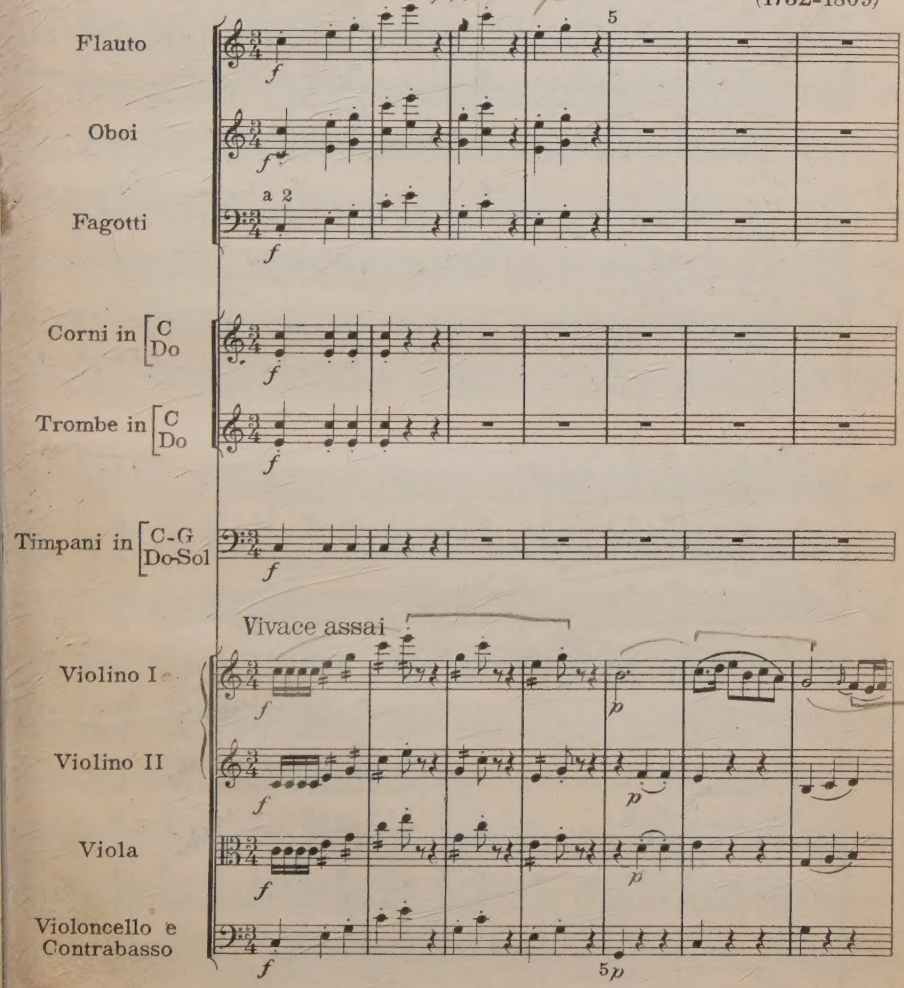
4ième Mouvement

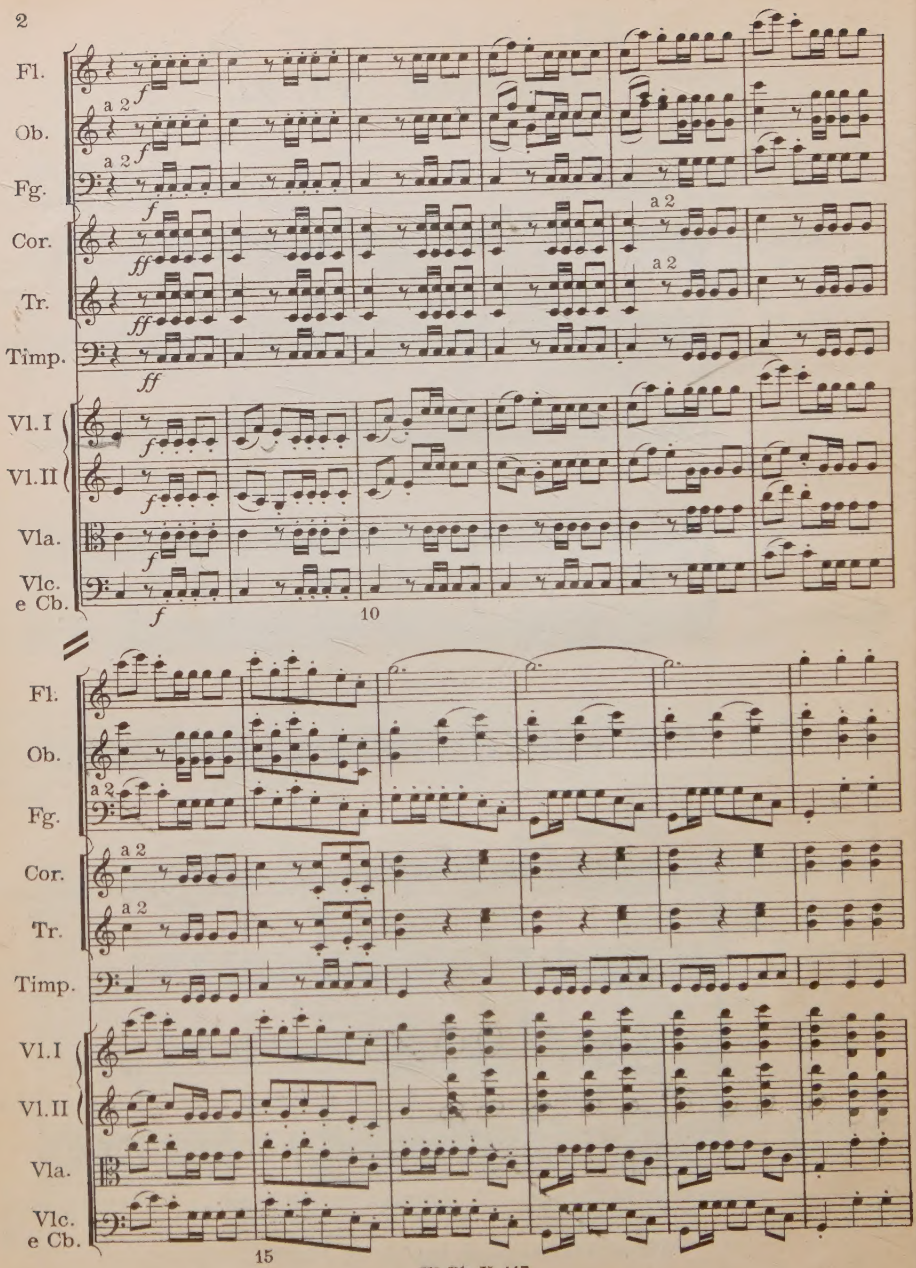
Exposition	1—114
Thème principal	1— 32
Transition	33— 65
Thème secondaire	66— 99
Groupe de cadence	100—114
Développement	116—178
Reprise	179—264
Coda	265—280

Symphonie Nr. 17 (82)

Joseph Haydn
(1732-1809)

Vivace assai

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Vla.
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e Cb.
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f
ff
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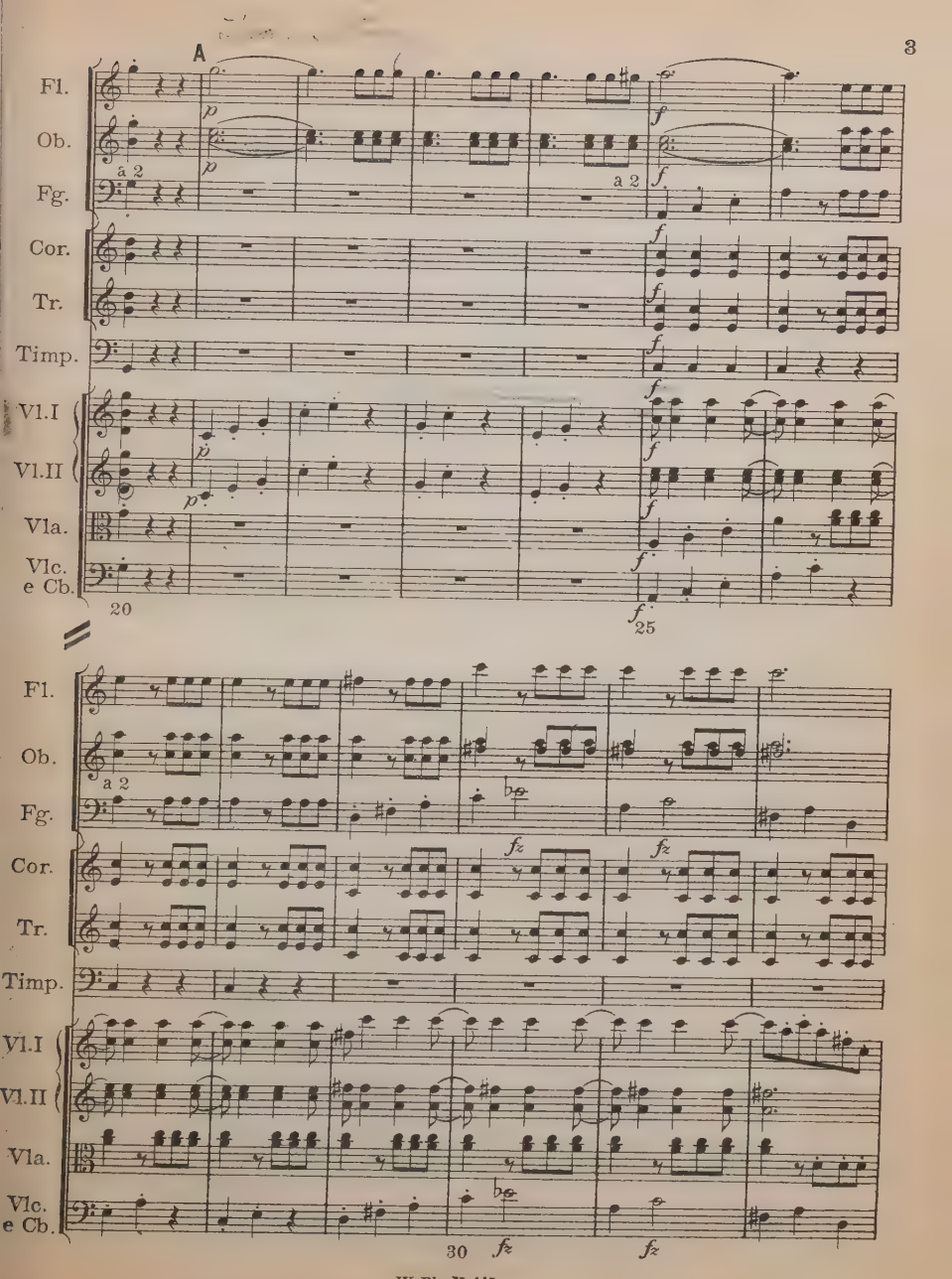
15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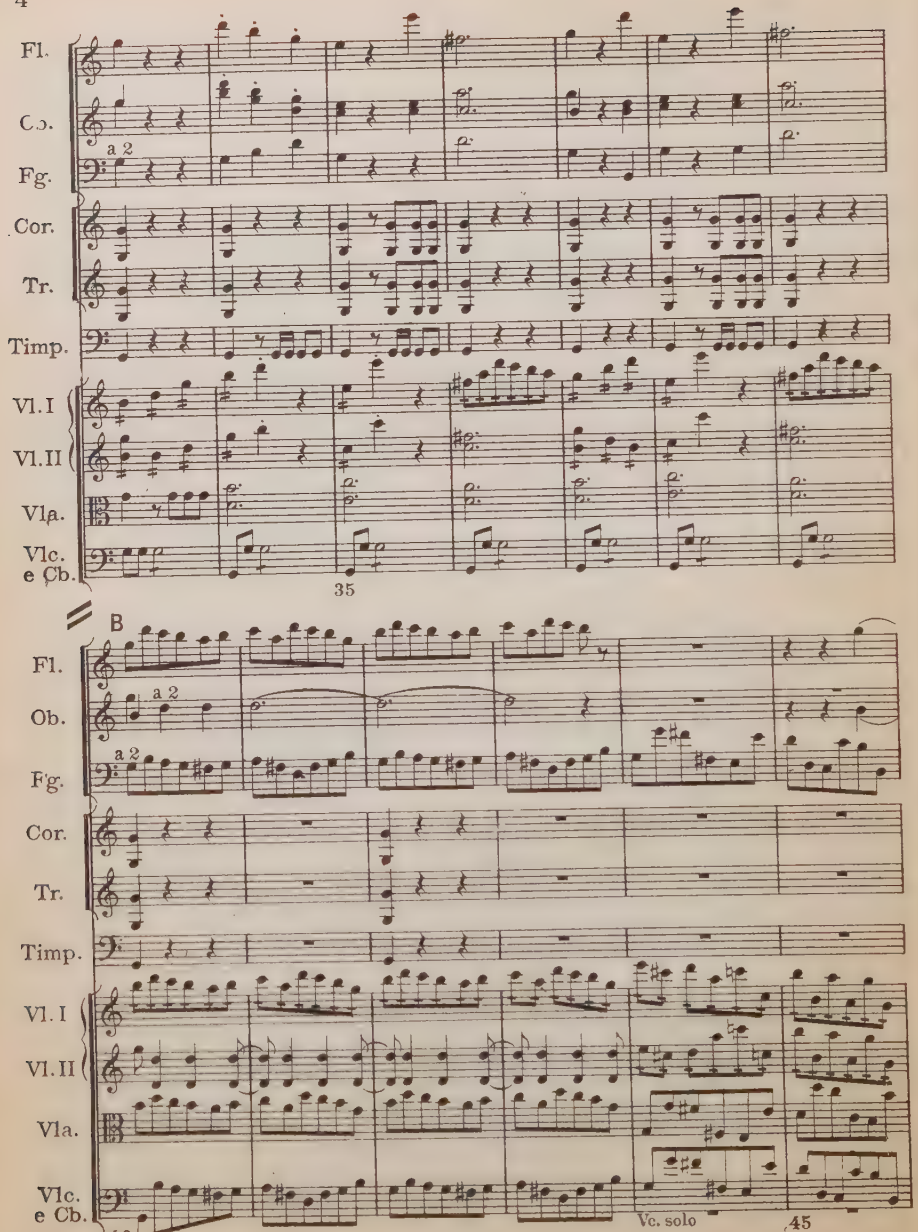
a 2
20
25
30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a 2
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Vl. I
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Vla.
Vlc. e Cb.
35
B
Fl.
Ob.
a 2
Fg.
a 2
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Tr.
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Vl. I
Vl. II
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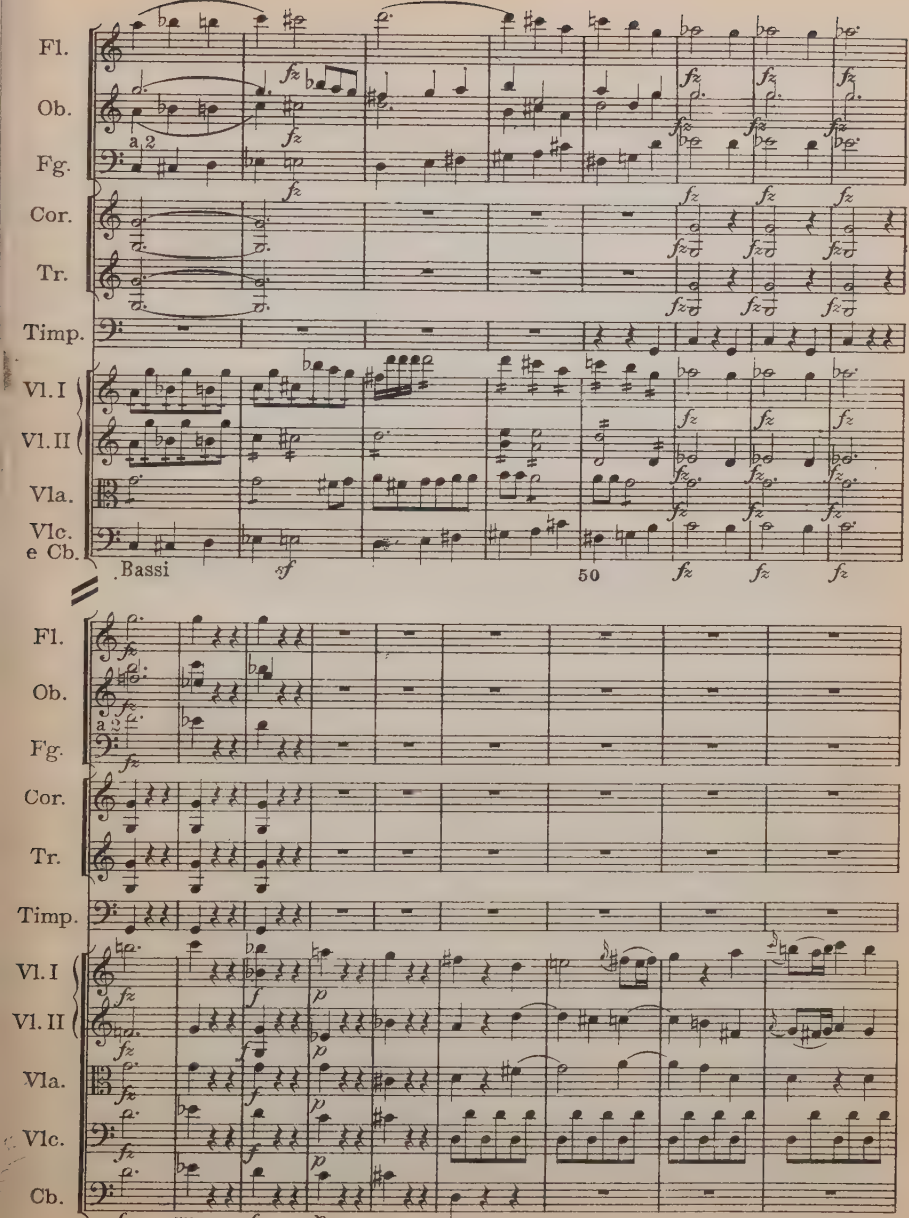
Vlc. e Cb.
40
Vc. solo
45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Bassi
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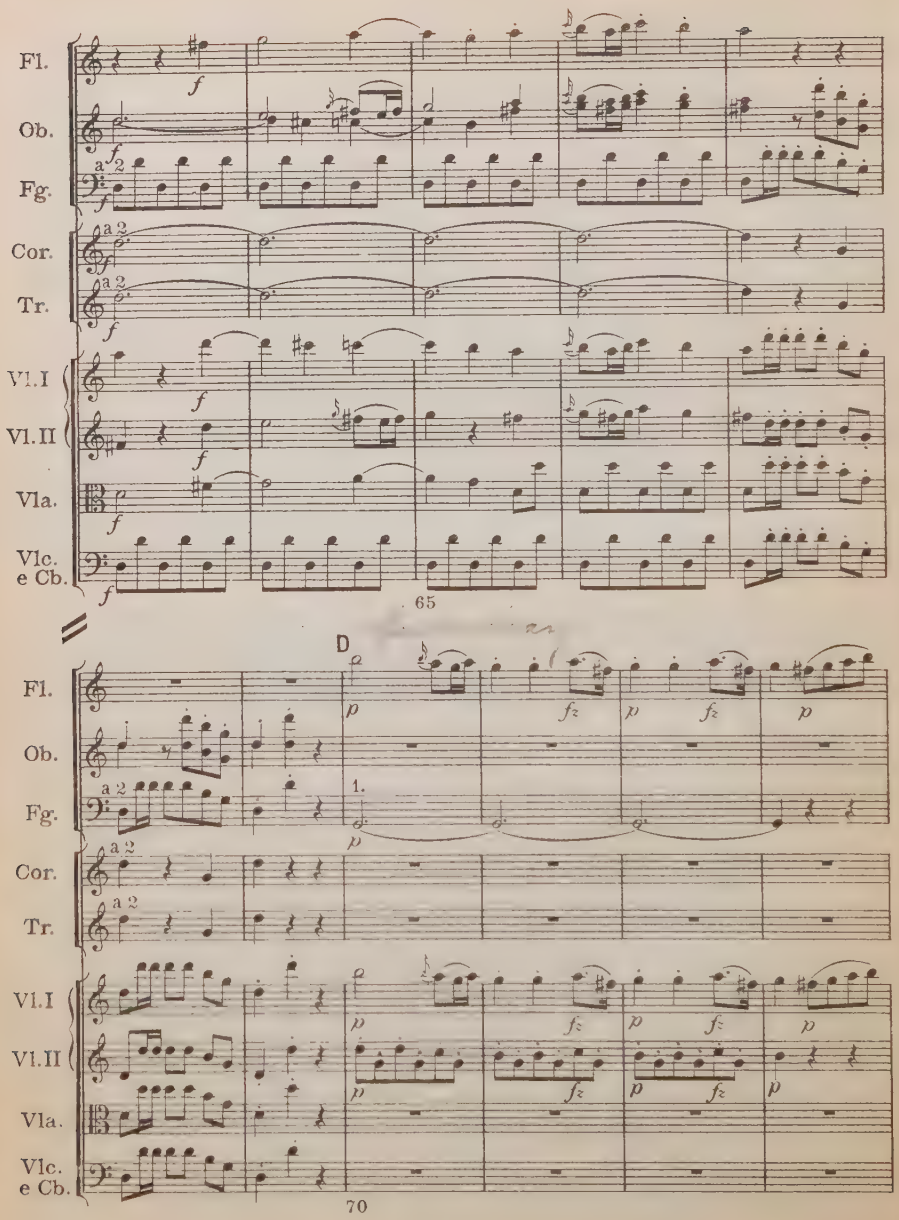
55
60
Cb.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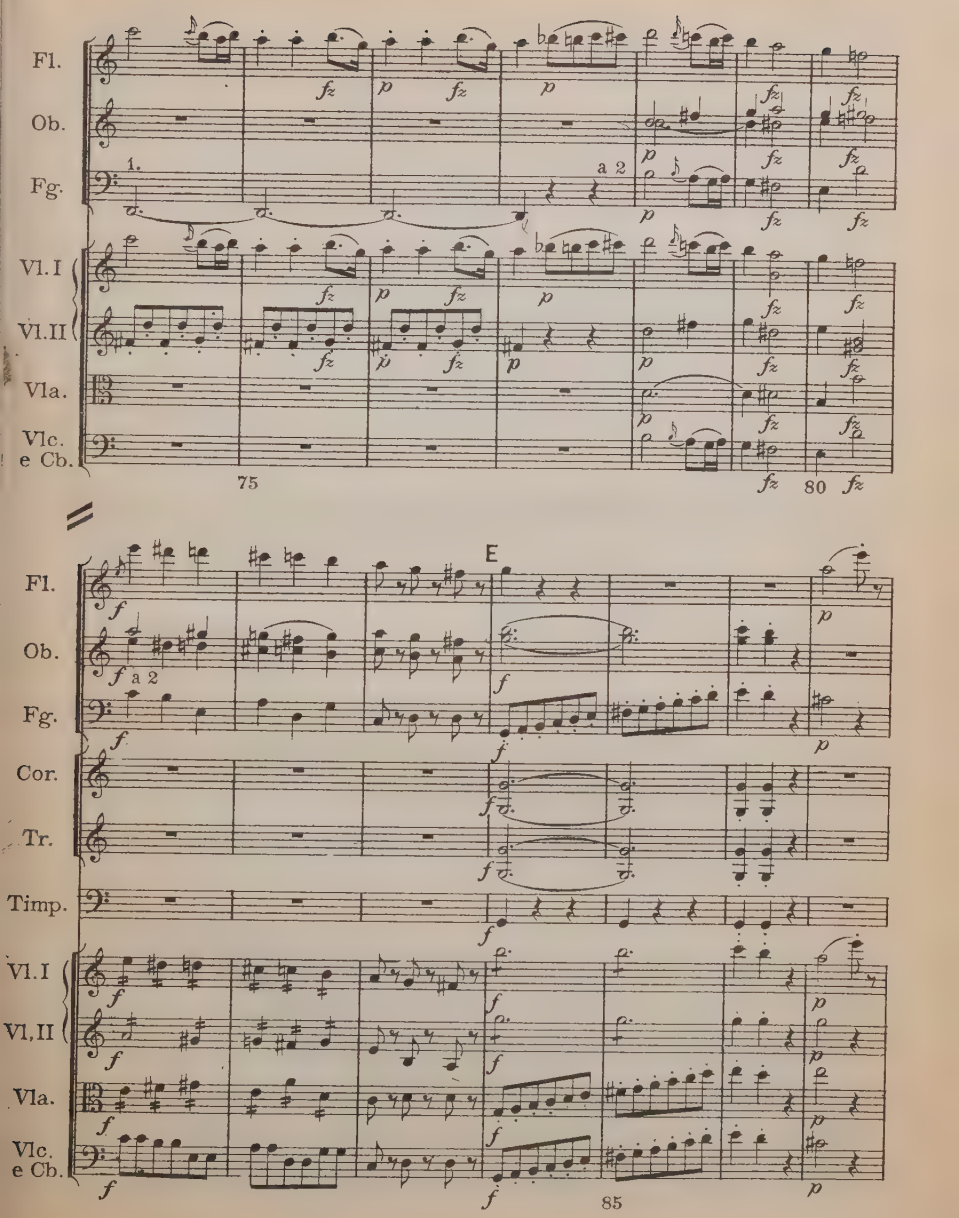
a 2
65
D
1.
70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a 2
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75
80
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Vl,II
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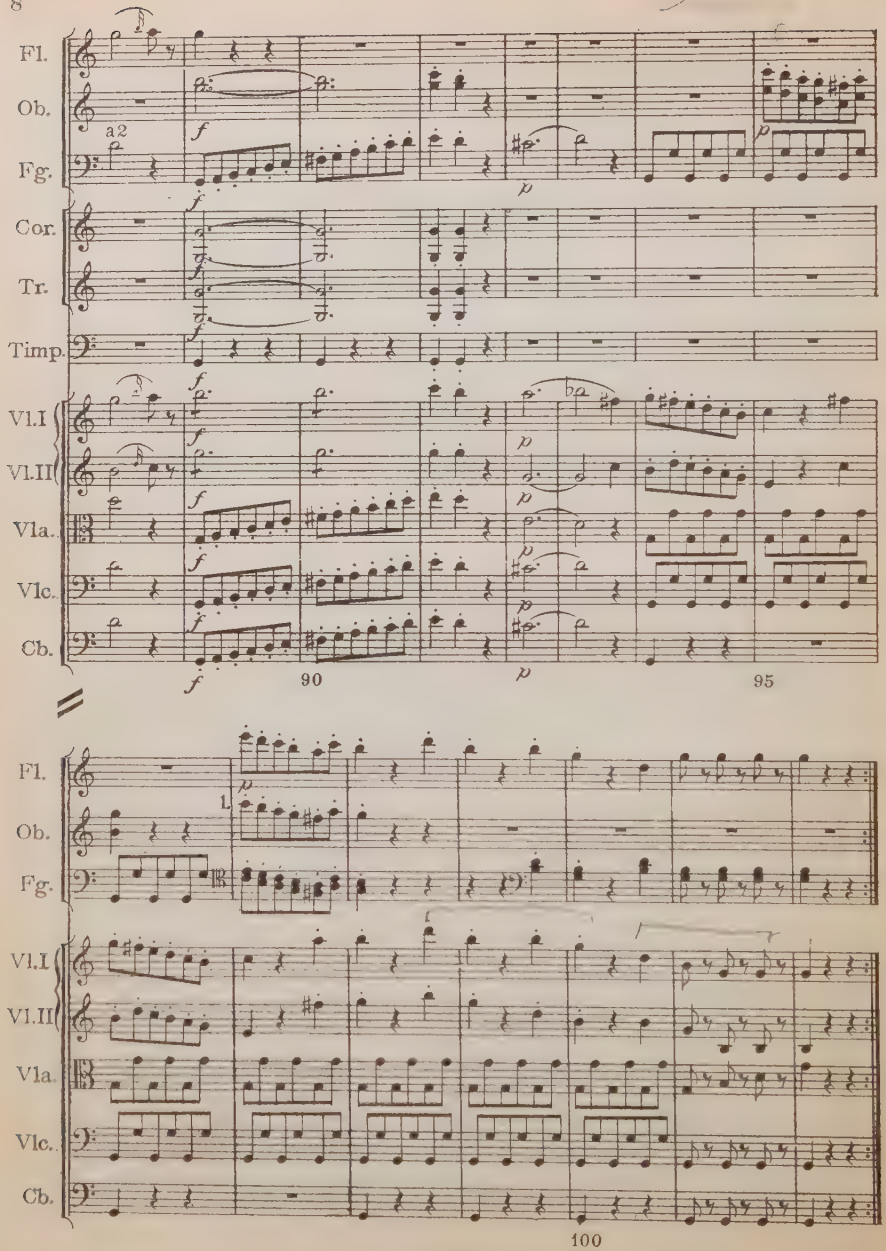
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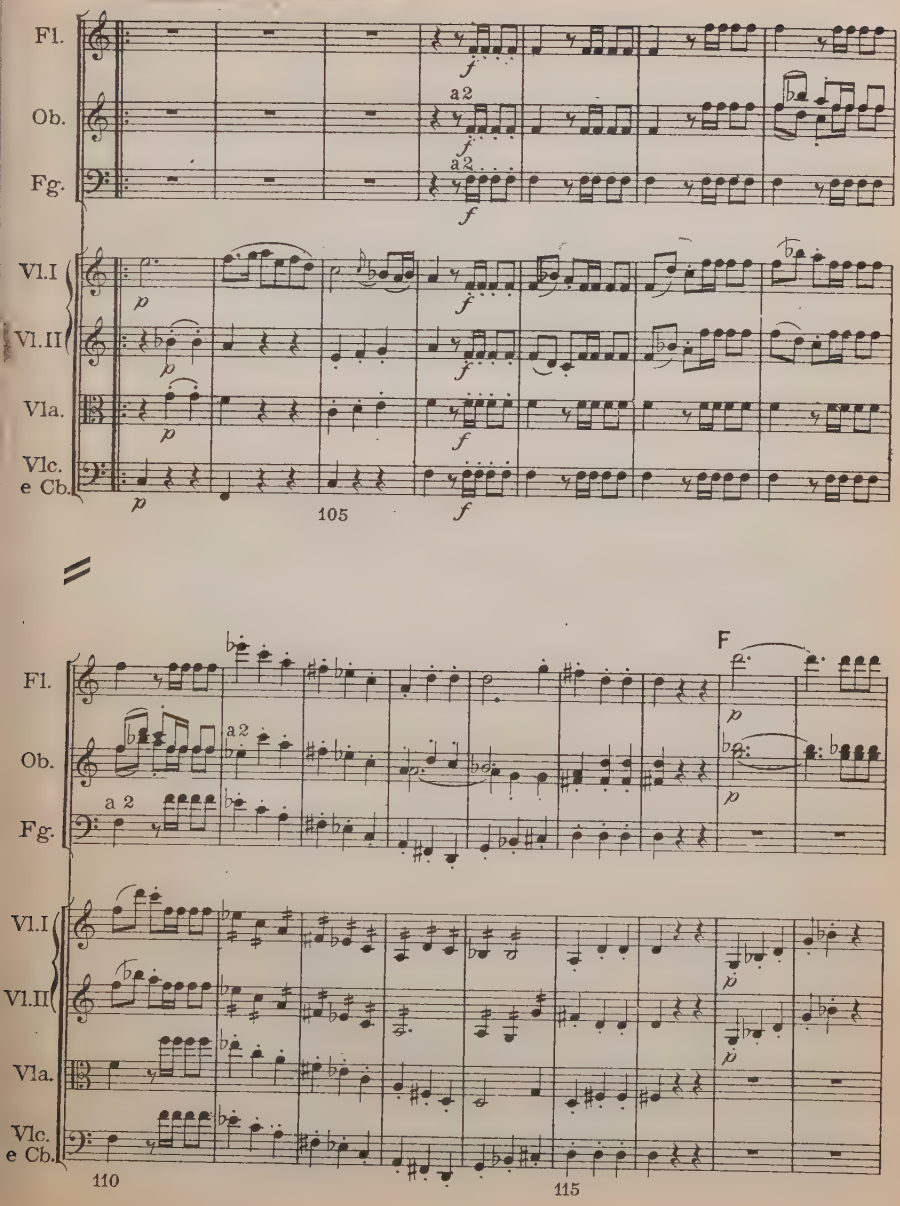
100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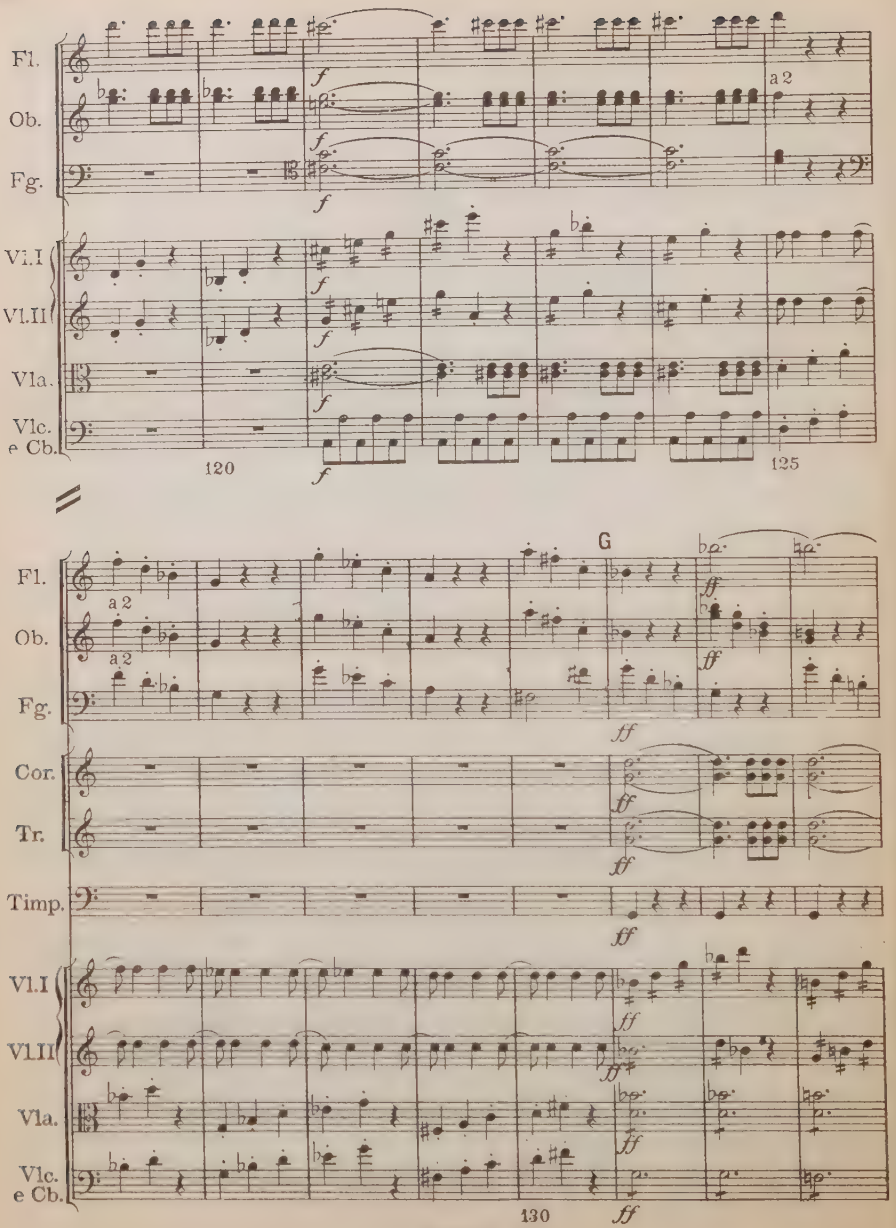
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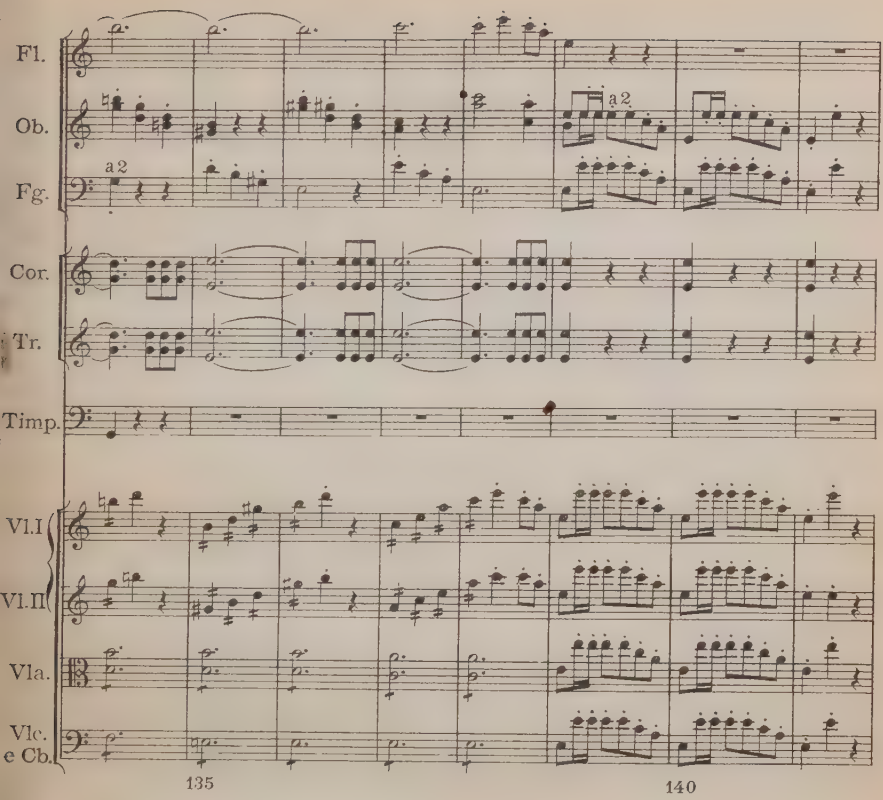
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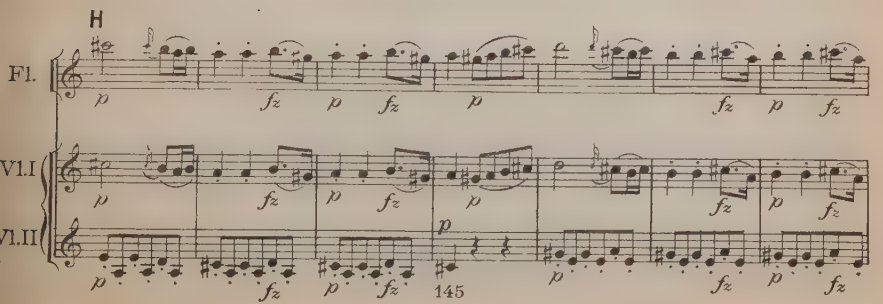
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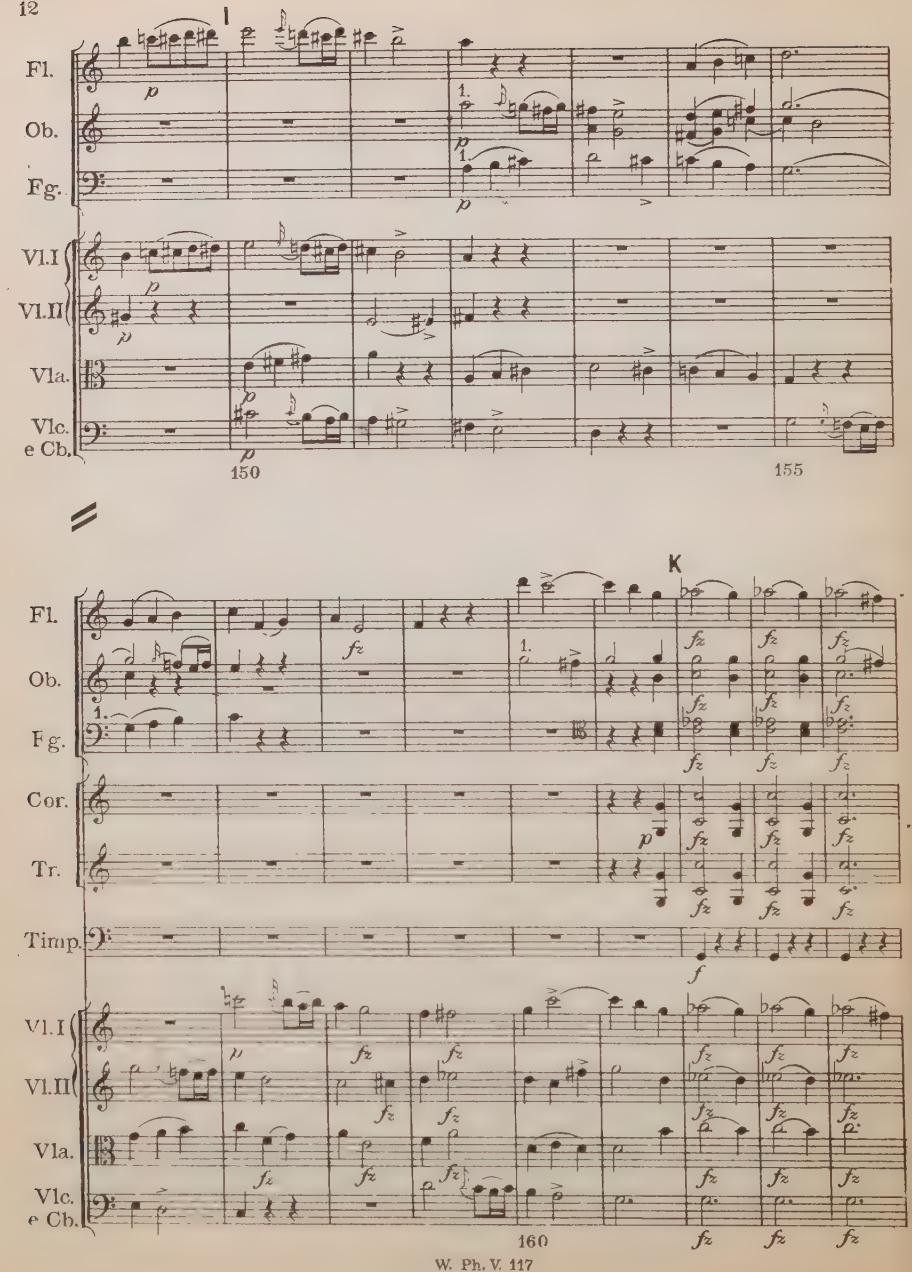
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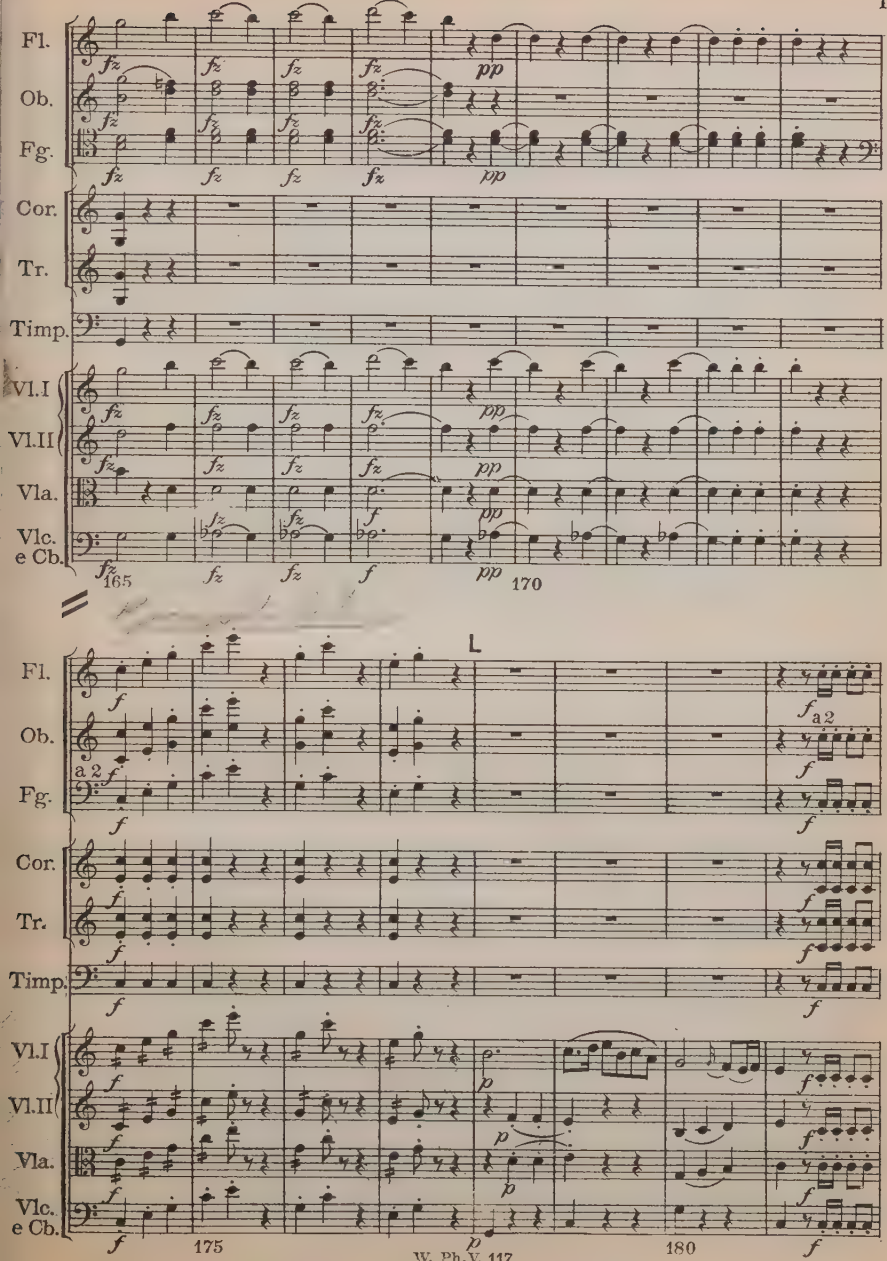
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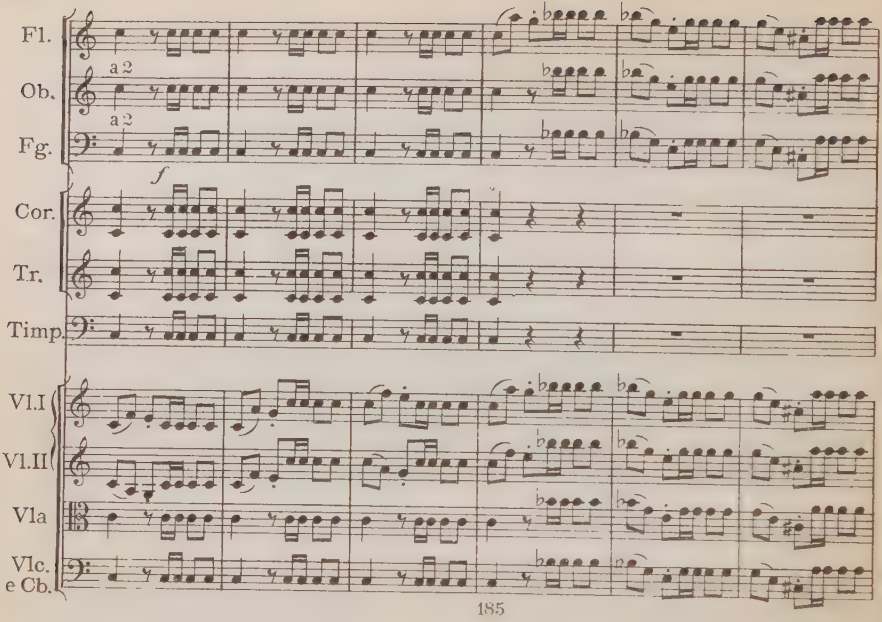
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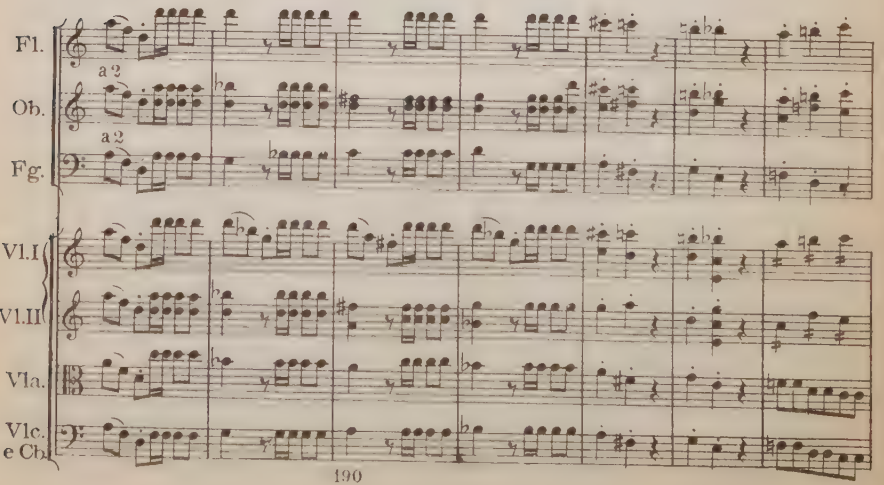
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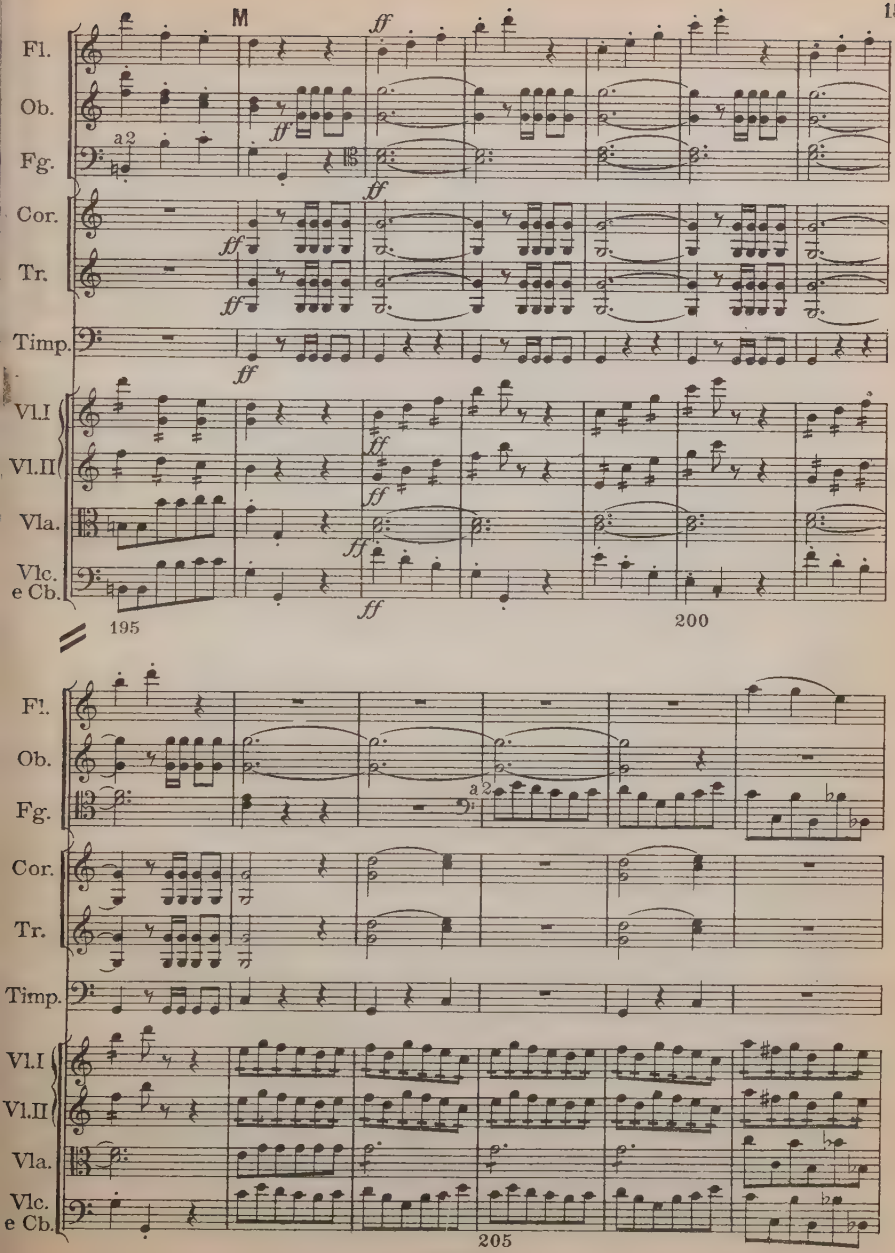
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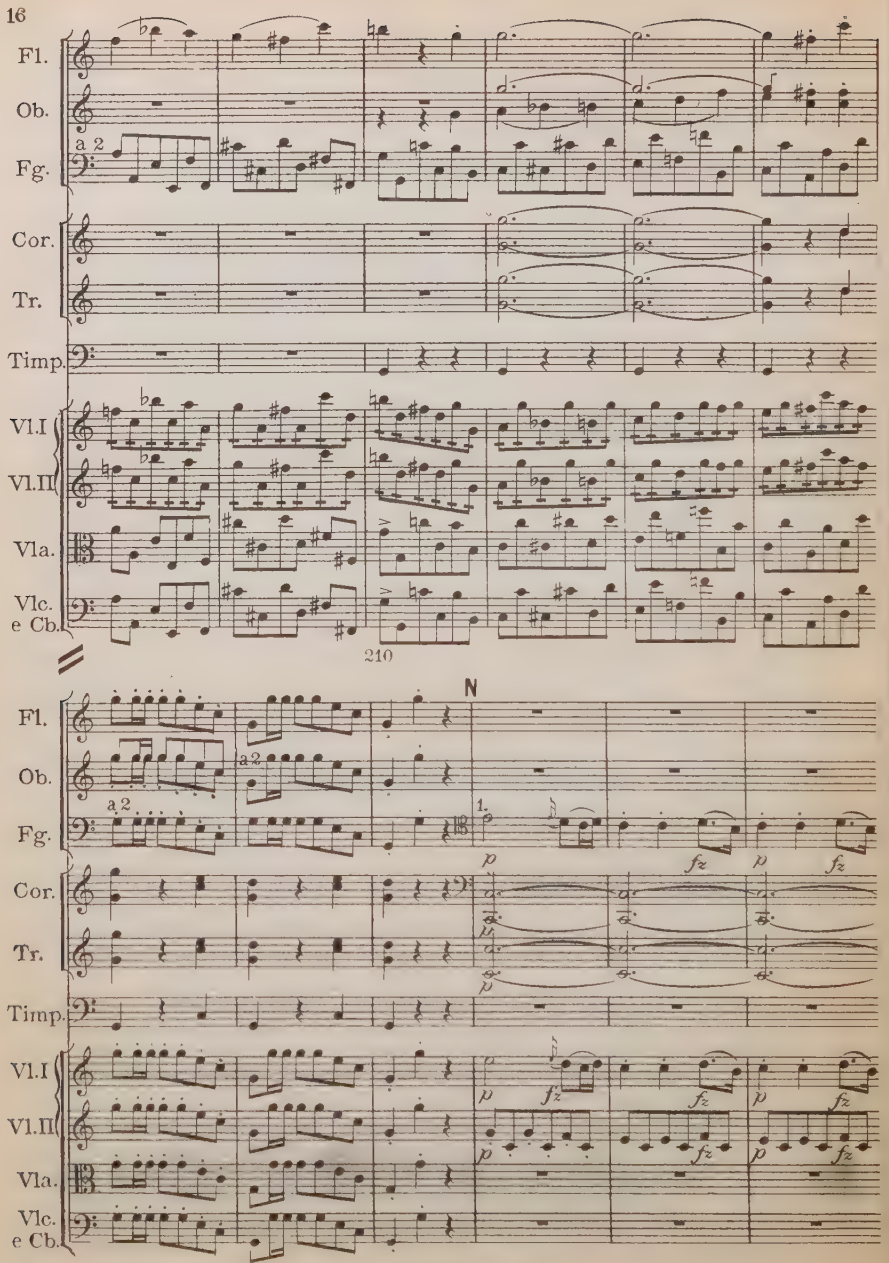
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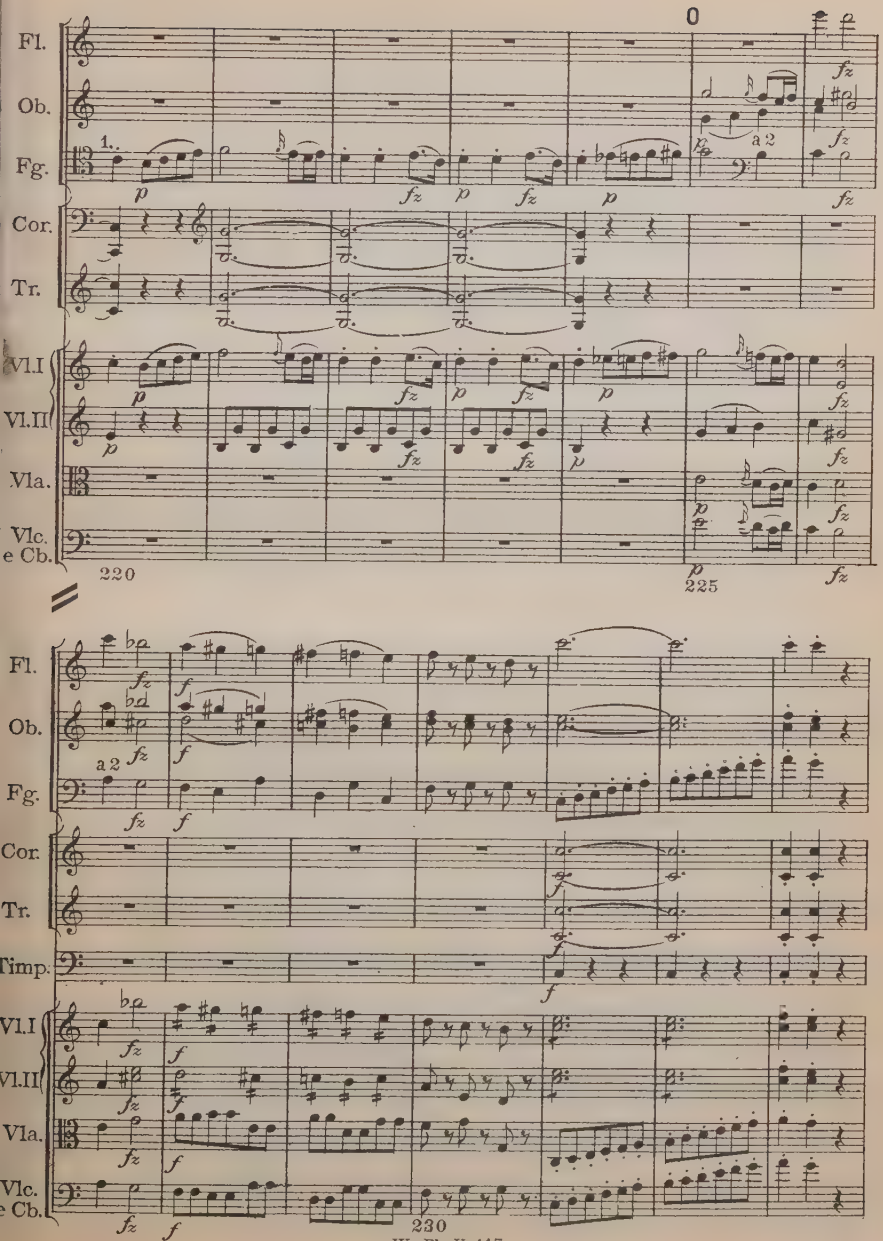
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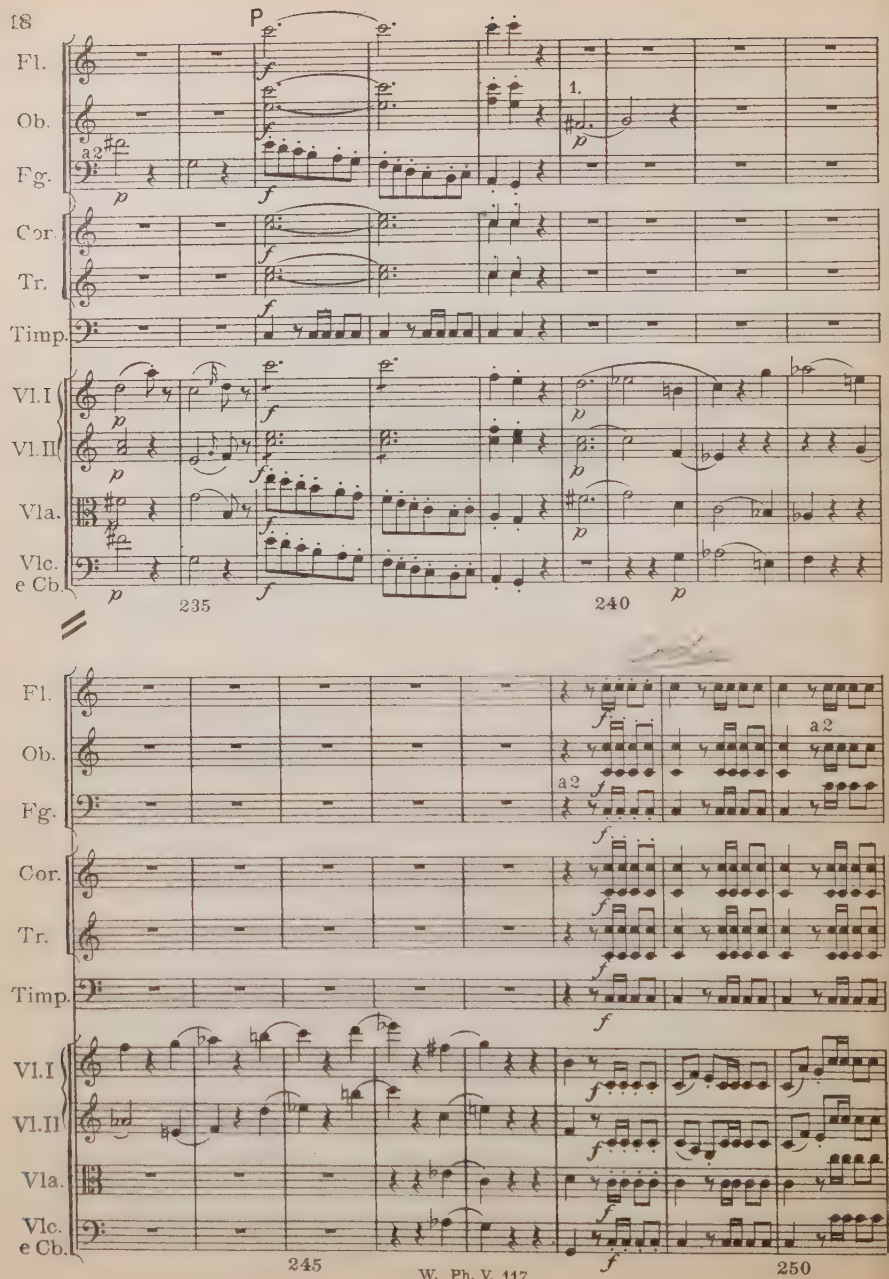
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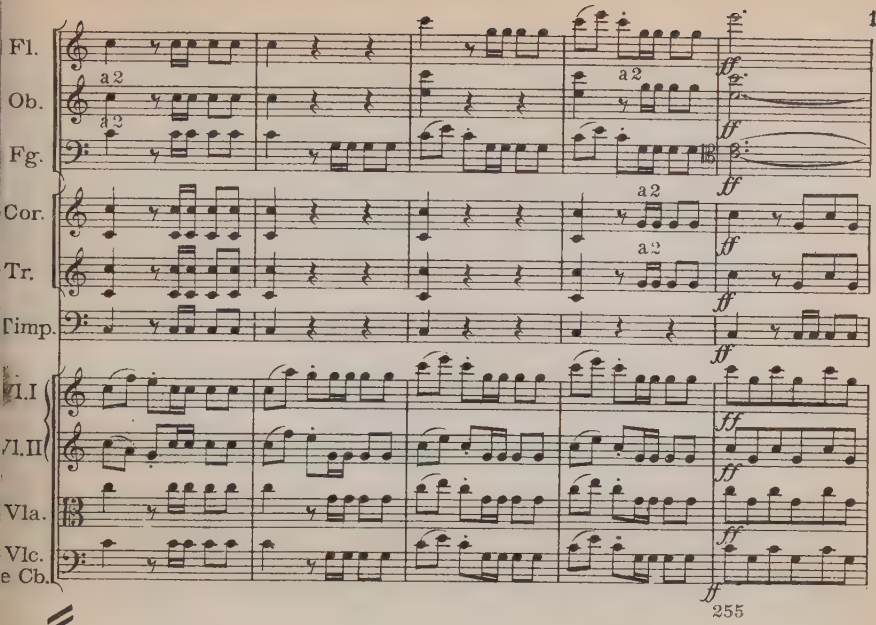
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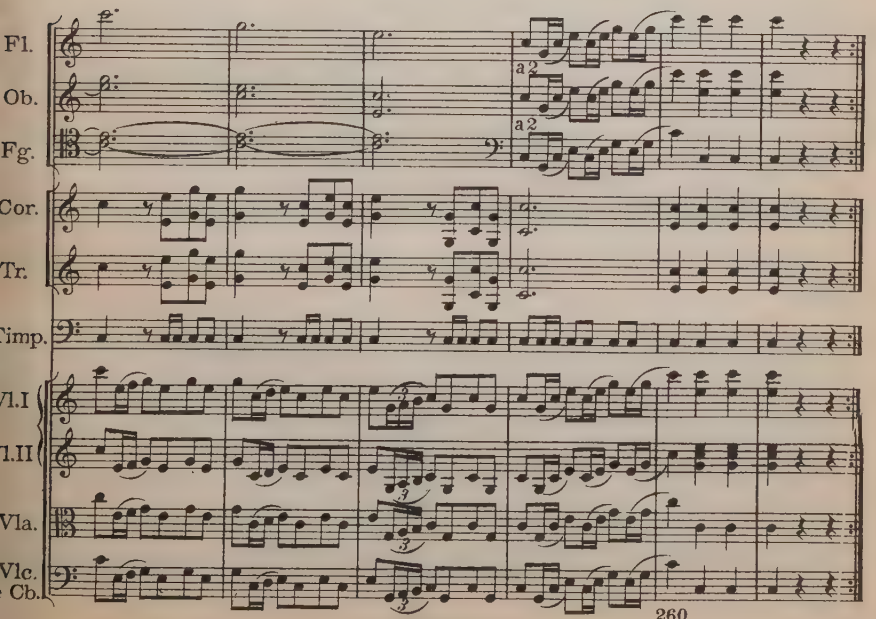
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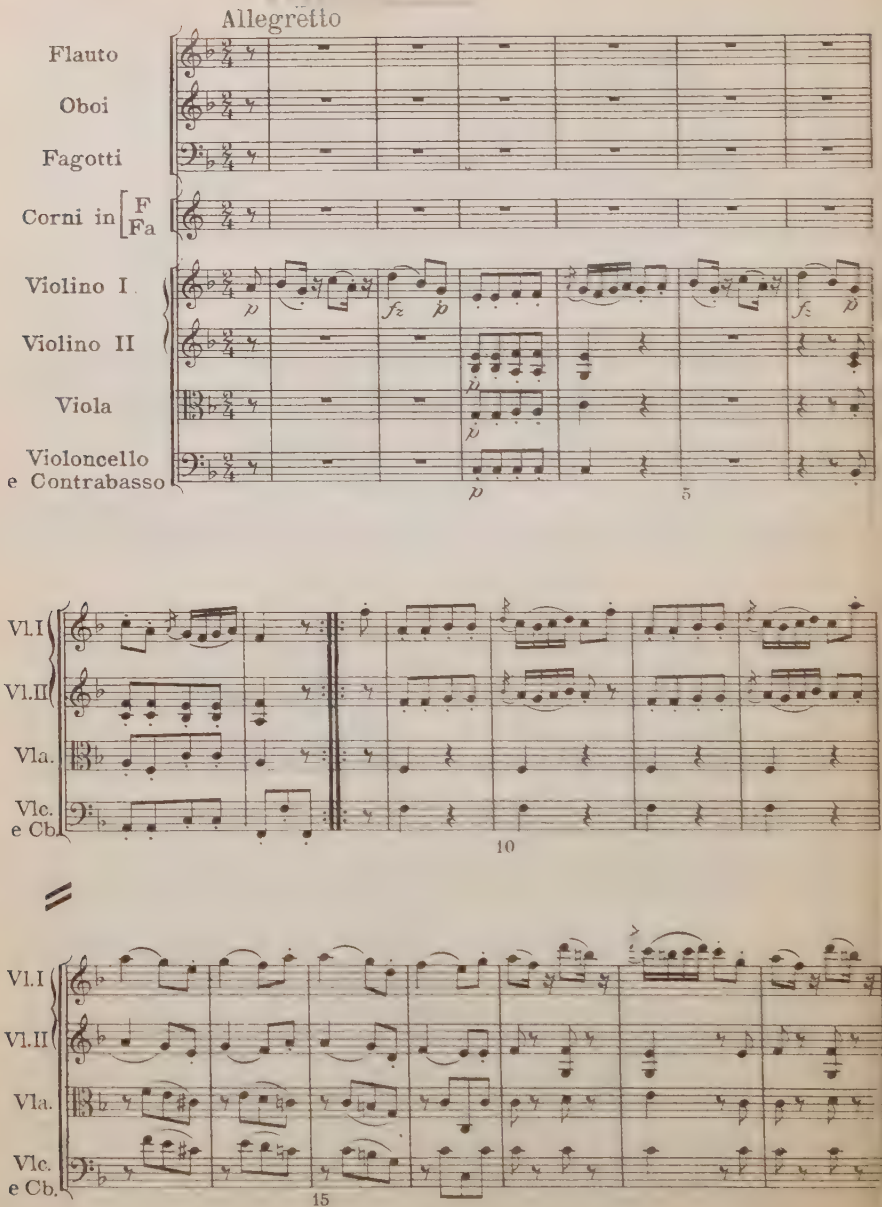
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Flauto
Oboi
Fagotti
Corni in F Fa
Violino I
Violino II
Viola
Violoncello e Contrabasso
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fz
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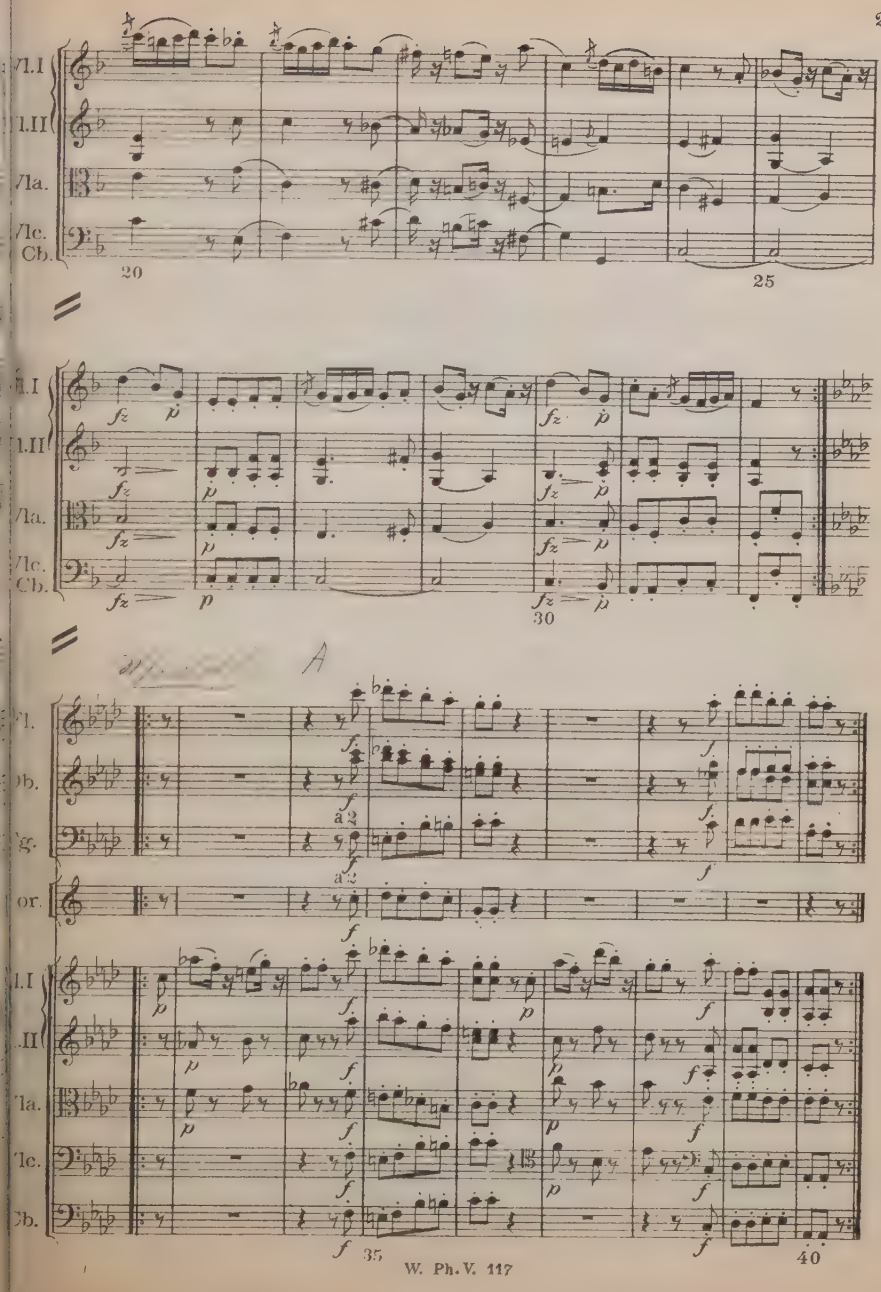
Vl.II
Vla.
Vlc. e Cb.
10
15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A
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Ob.
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Cor.
a 2
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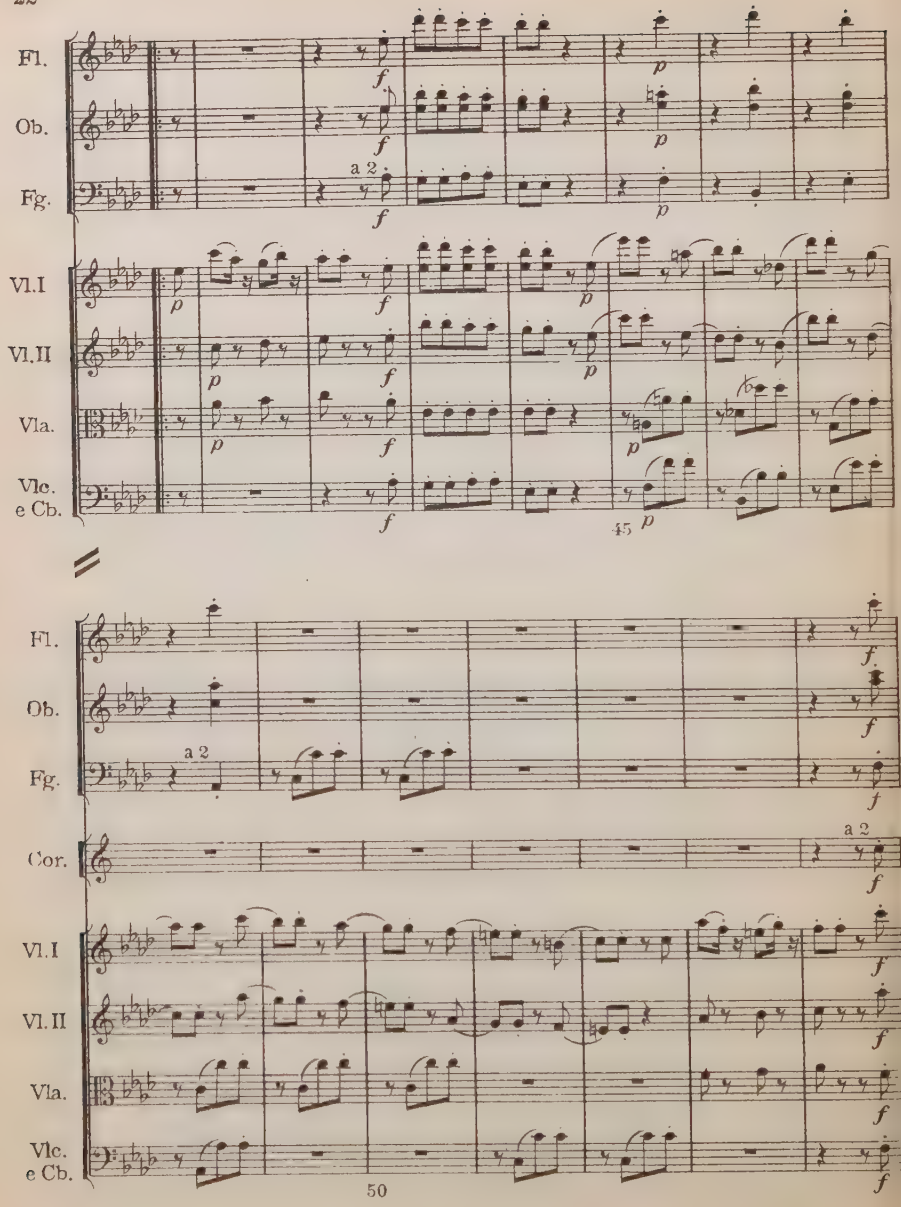
40


Fl.
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e Cb.
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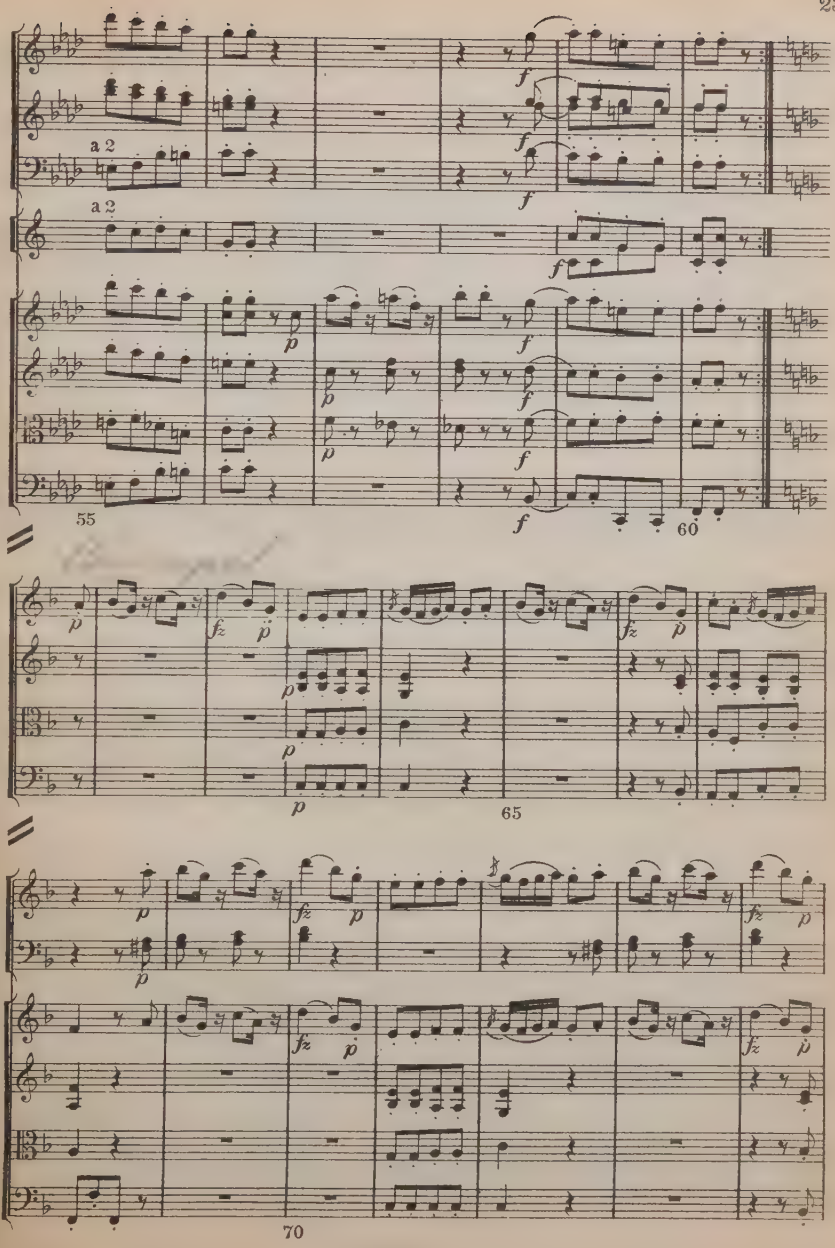
Vlc.
e Cb.
50


Fl.
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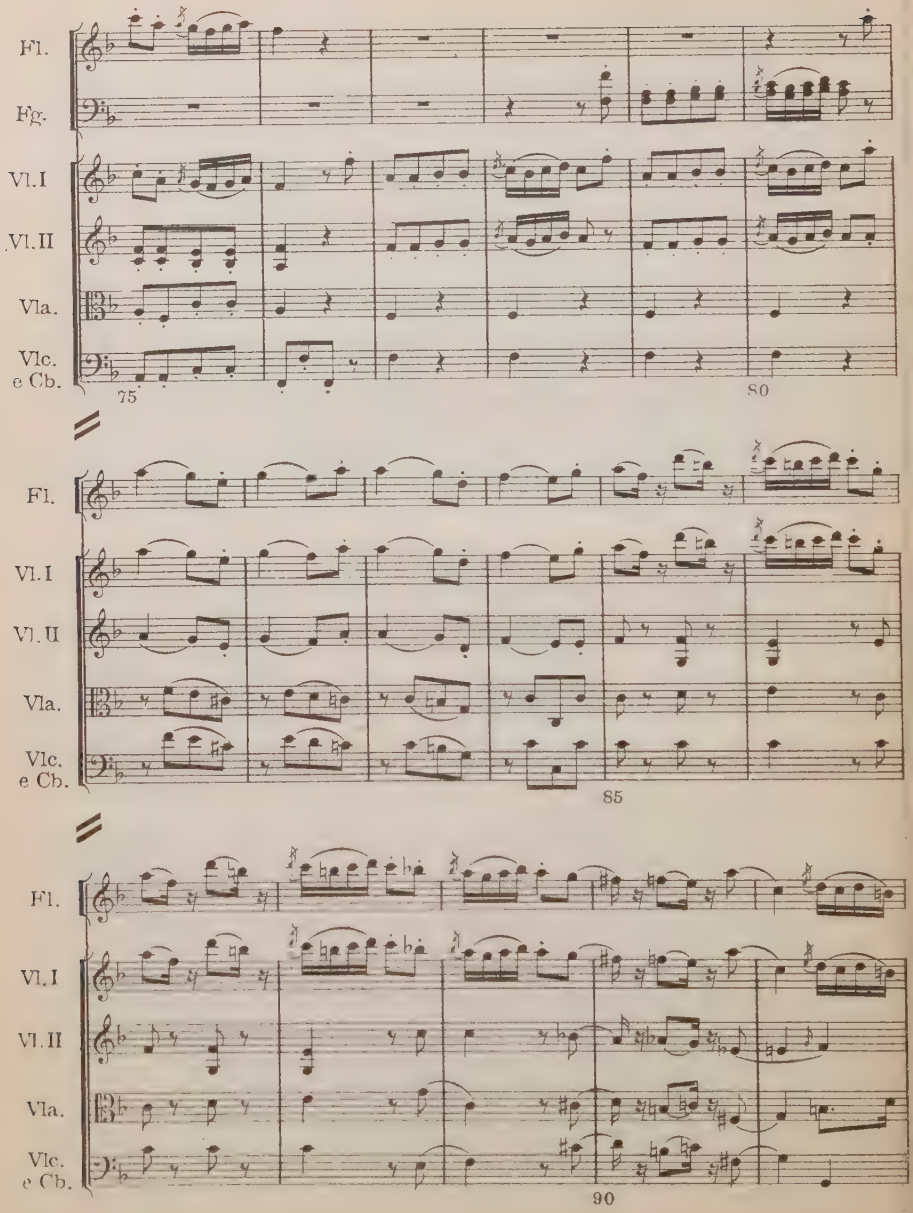
Cb.
55
60
65
70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Vlc.
e Cb.
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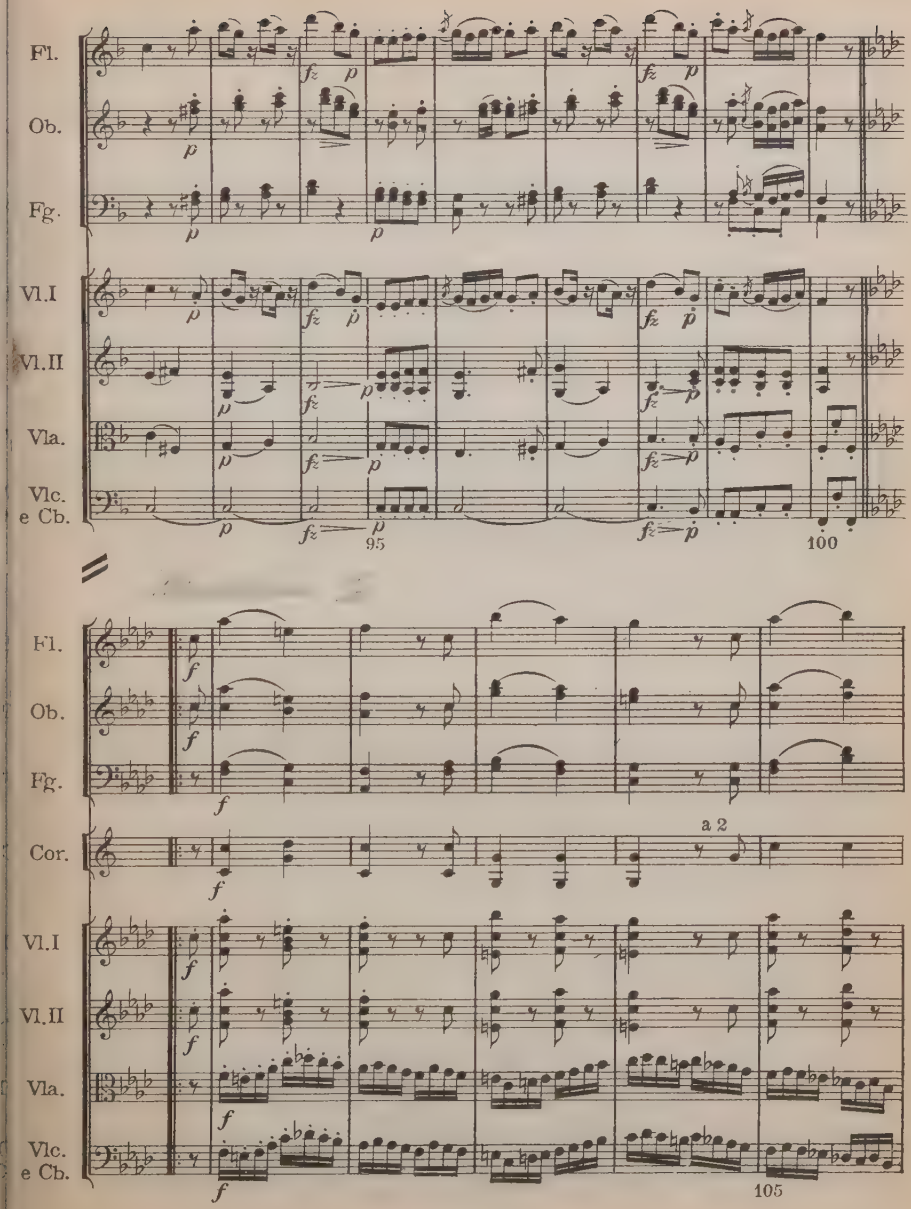
Fl.
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Vl.II
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Vlc.
e Cb.
95
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a 2
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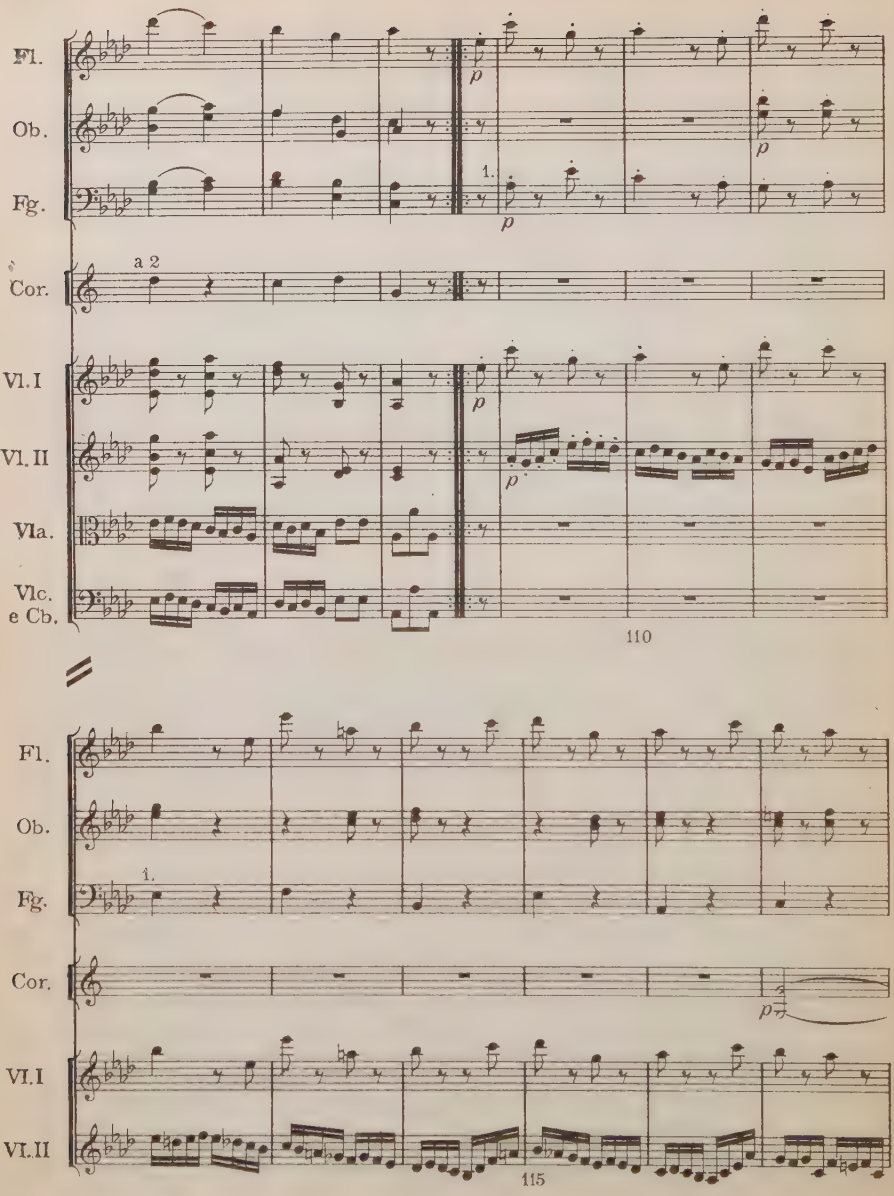
Vl.II
Vla.
Vlc.
e Cb.
105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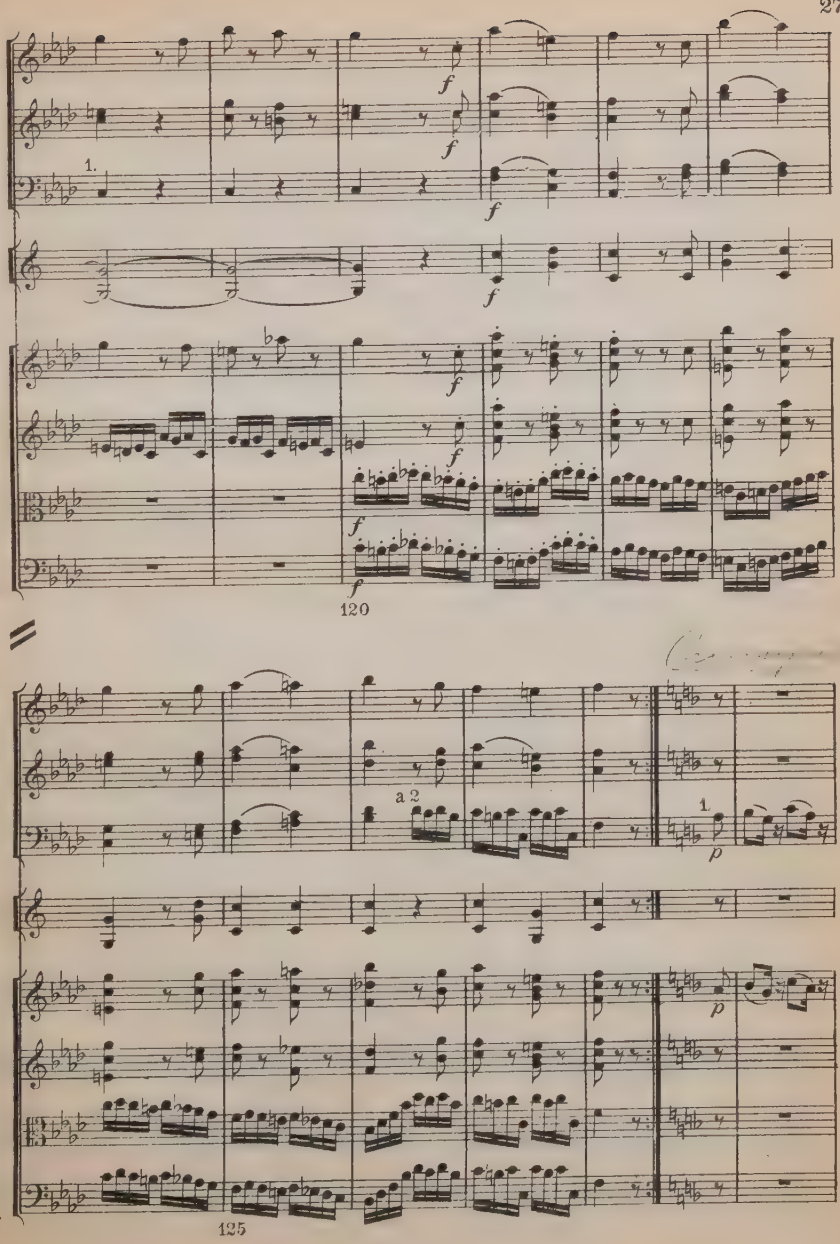
a 2
1.
p
110
115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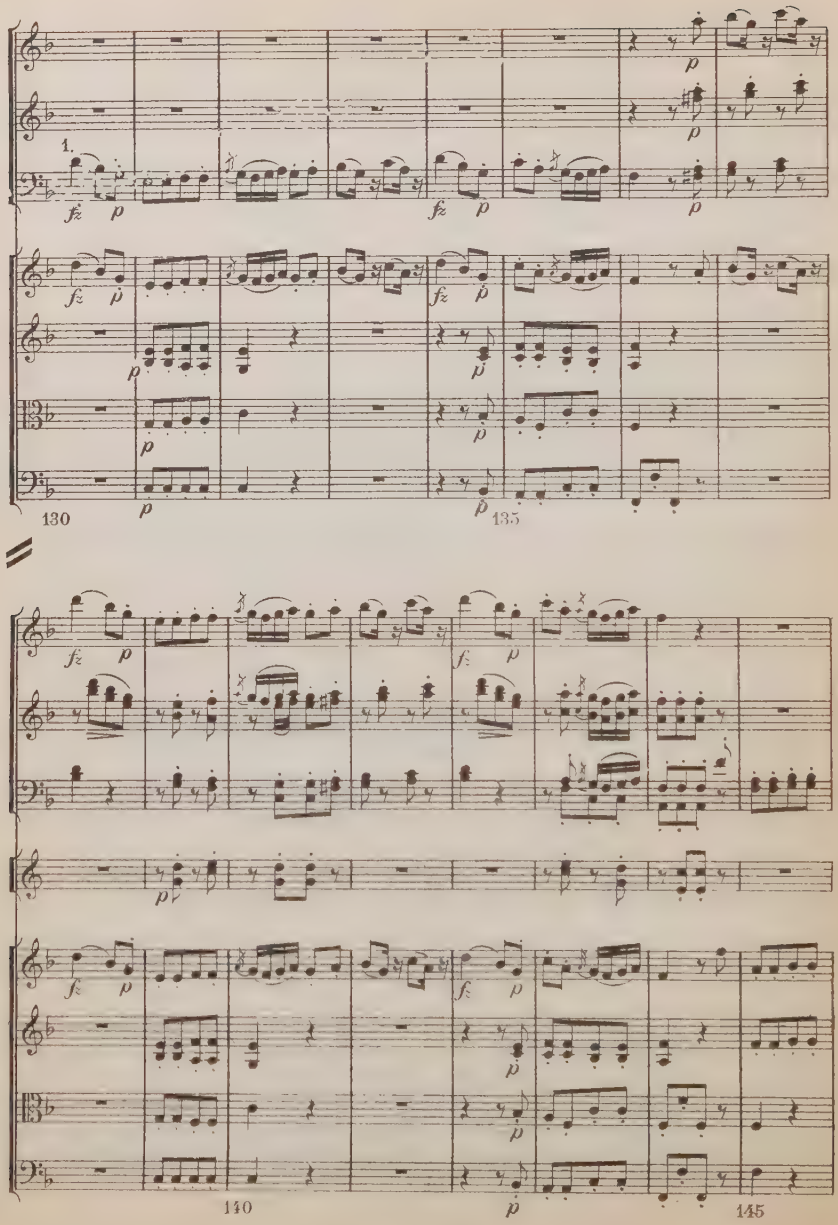
Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
f
120
a 2
p
125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Ob.
Fg.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
Cor.
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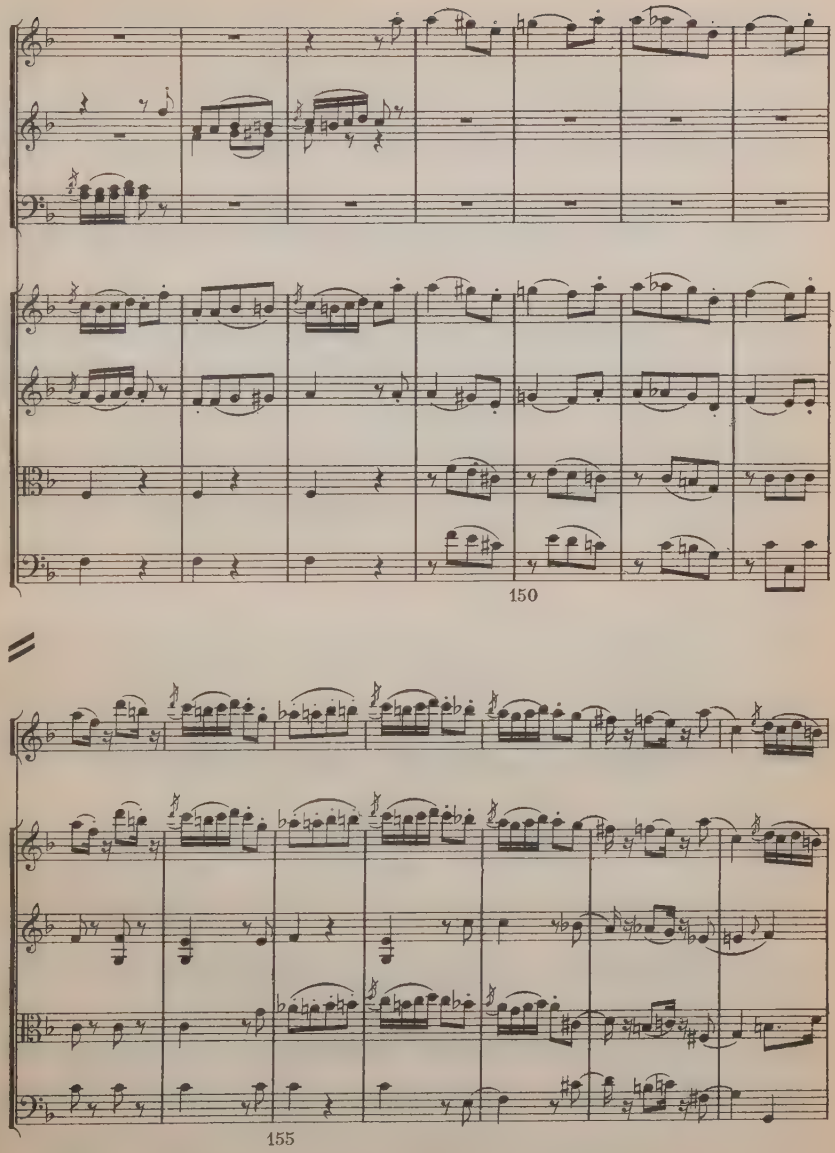
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Ob.
Fg.
Vl. I
Vl. II
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Vlc.
e Cb.
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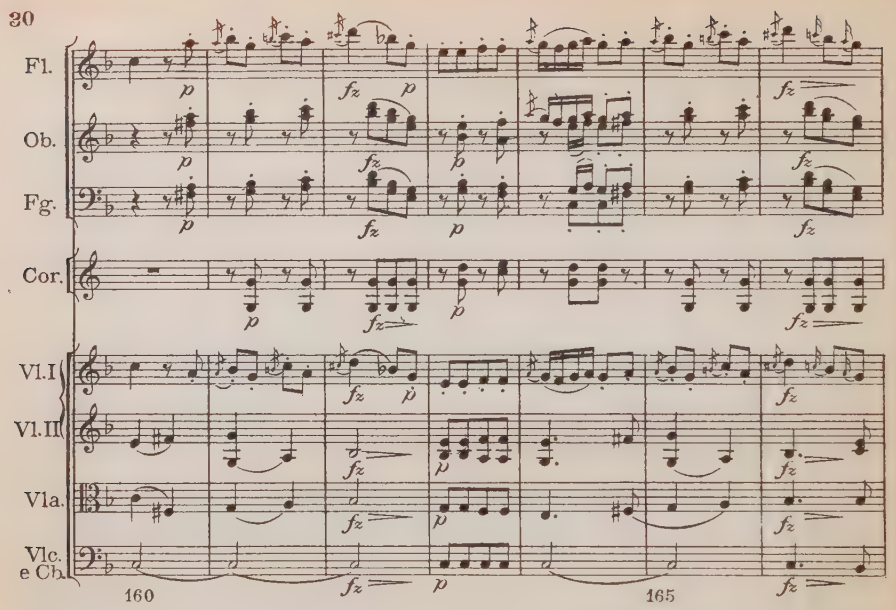
Fl.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
155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Ob.
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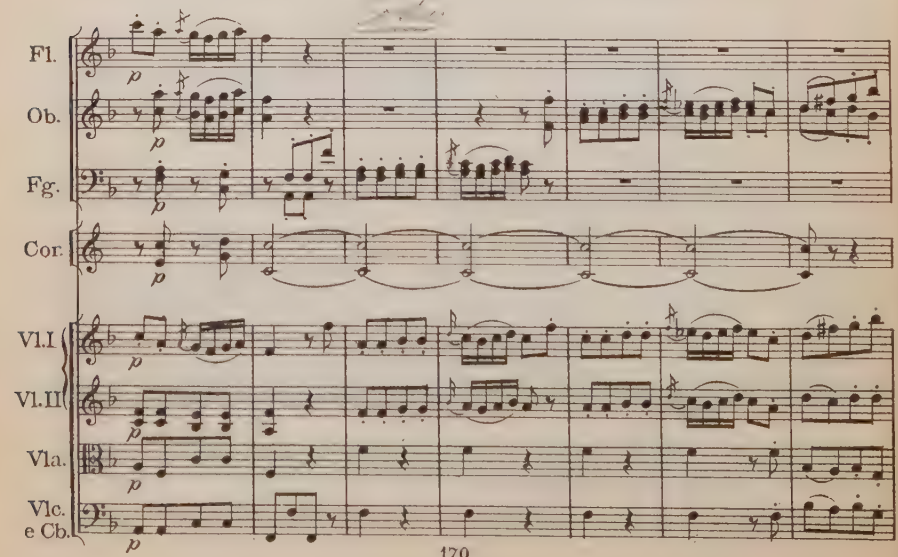
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
160
165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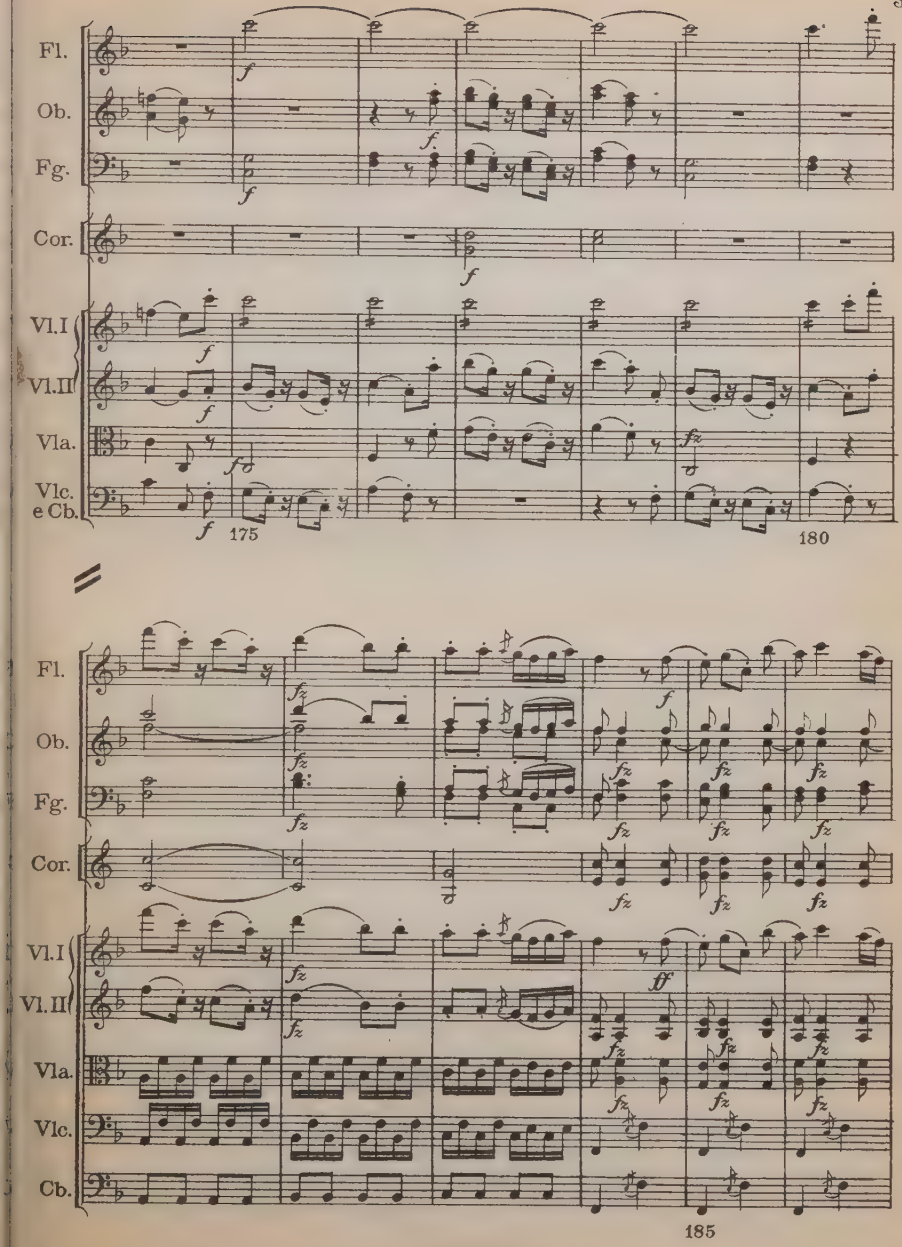
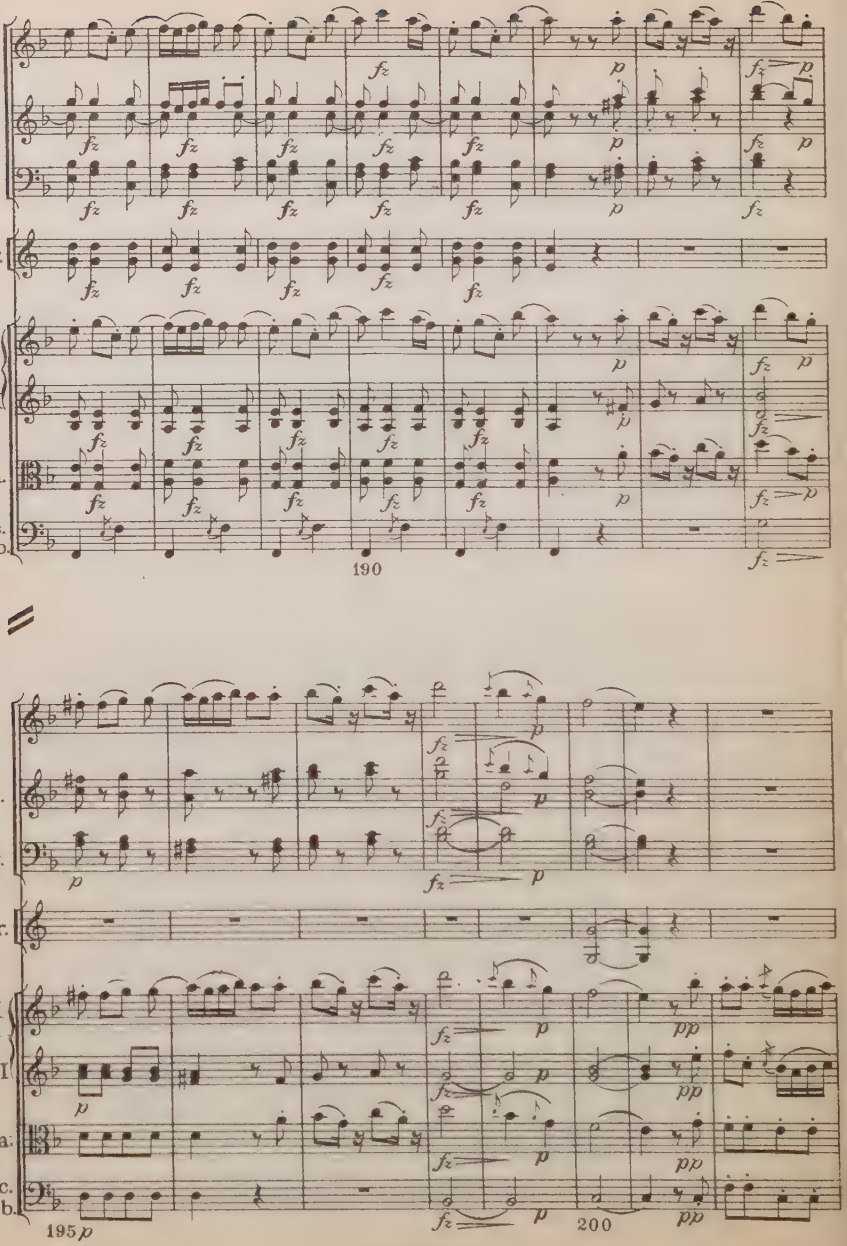
Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
170


Fl.
Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
175
180
Fl.
Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
185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Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
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195
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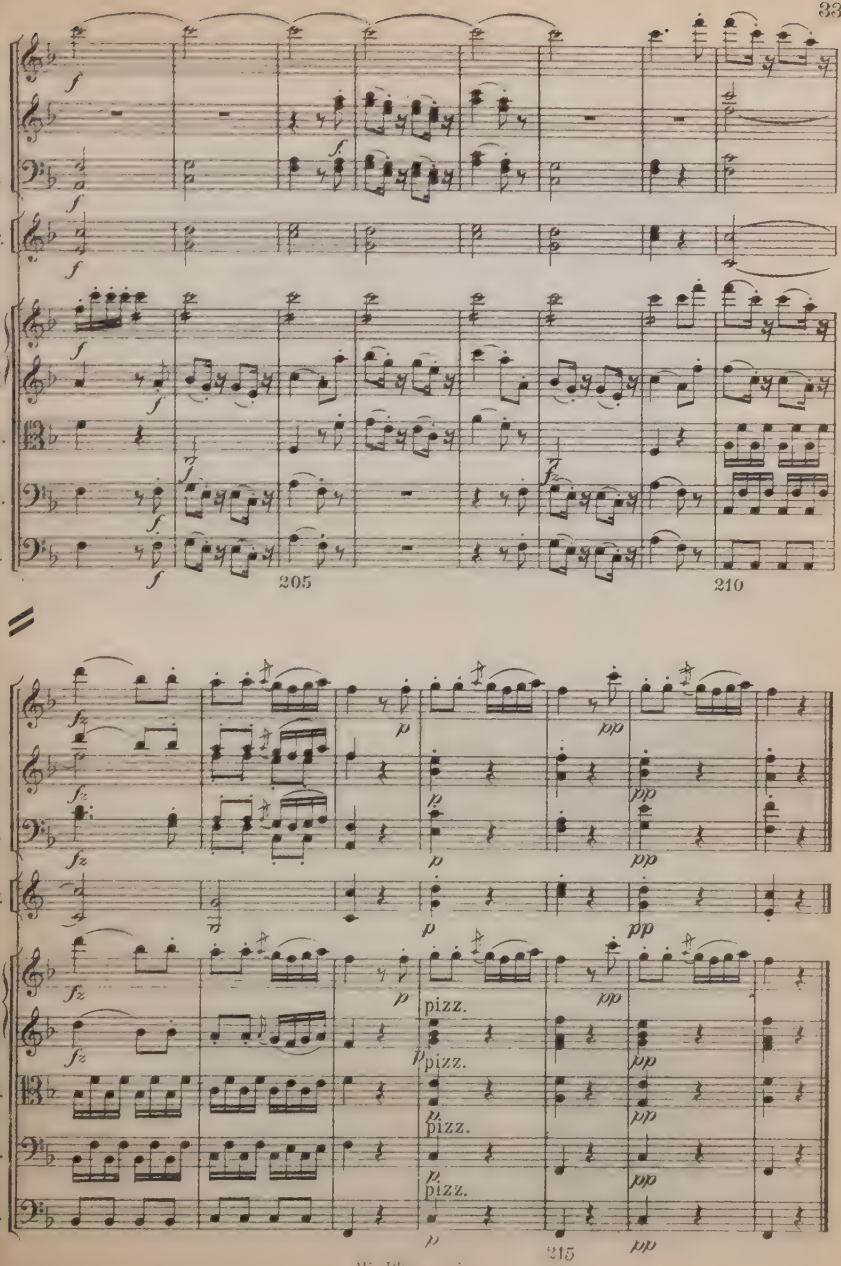
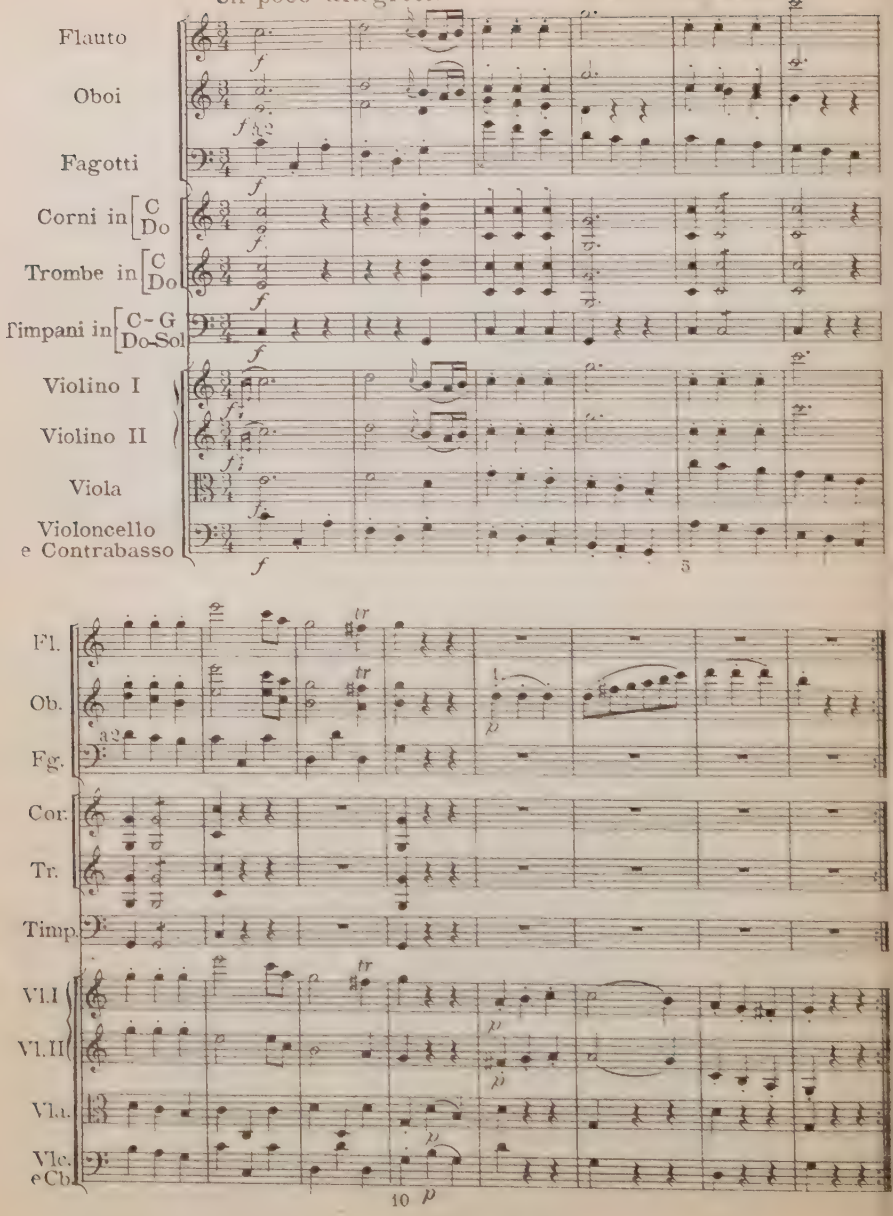
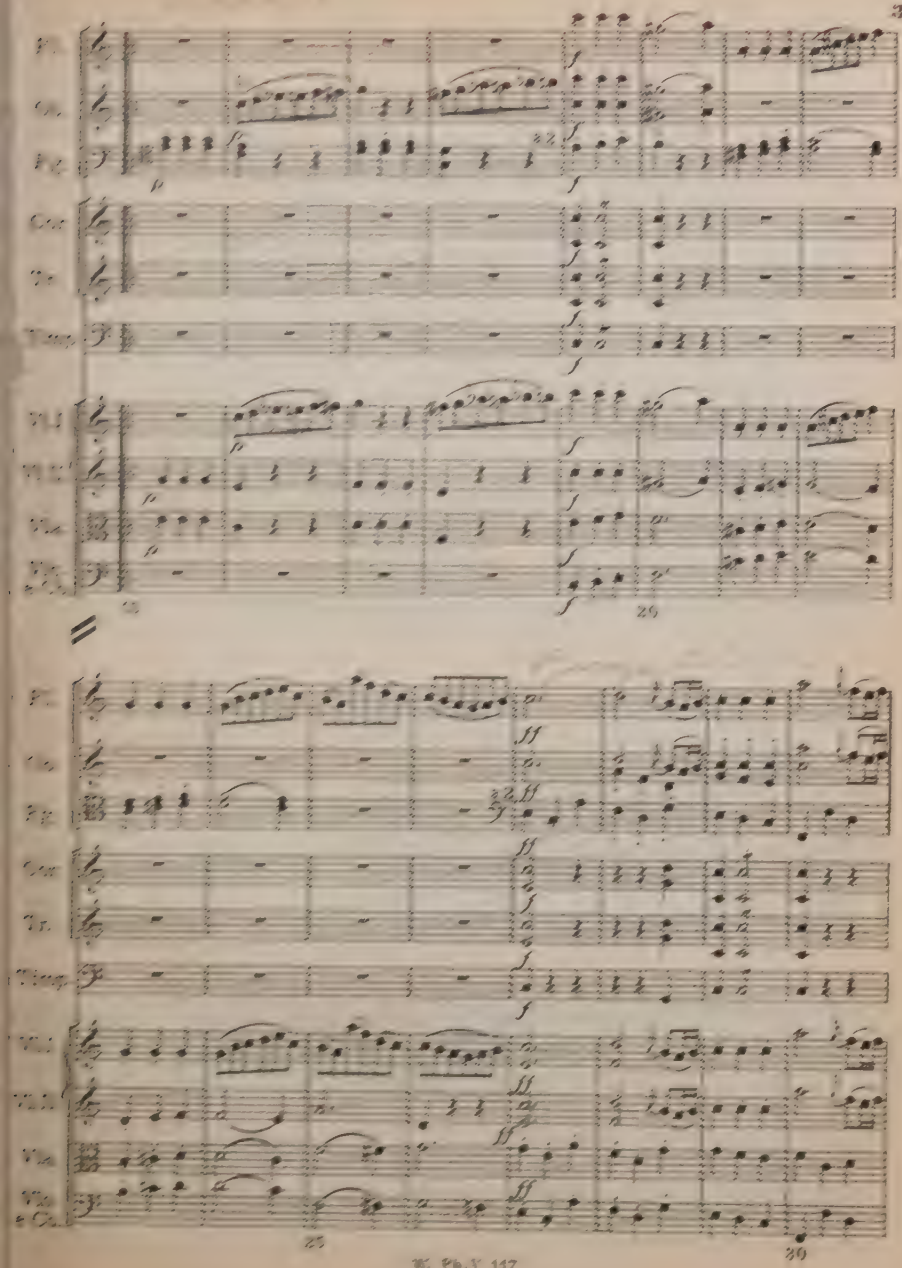
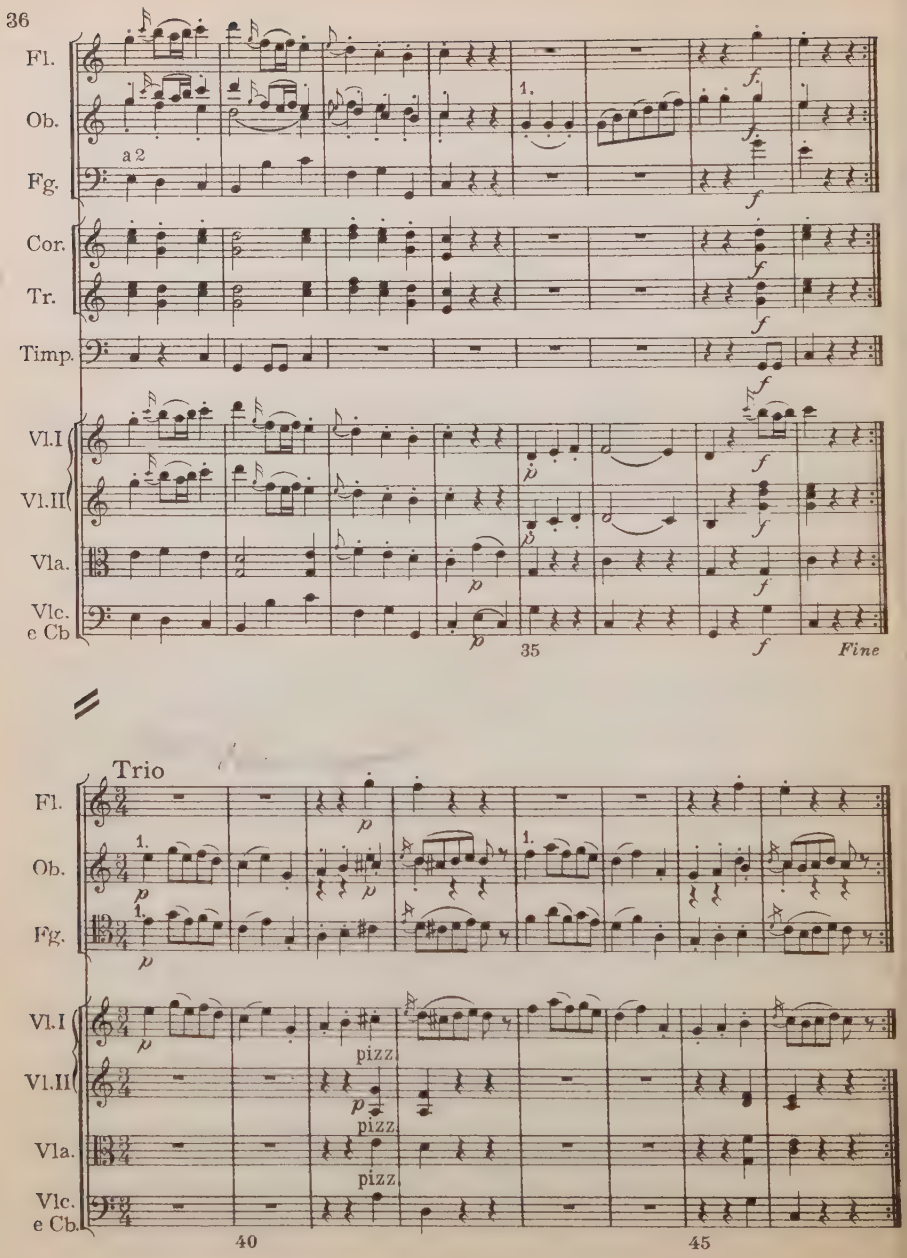
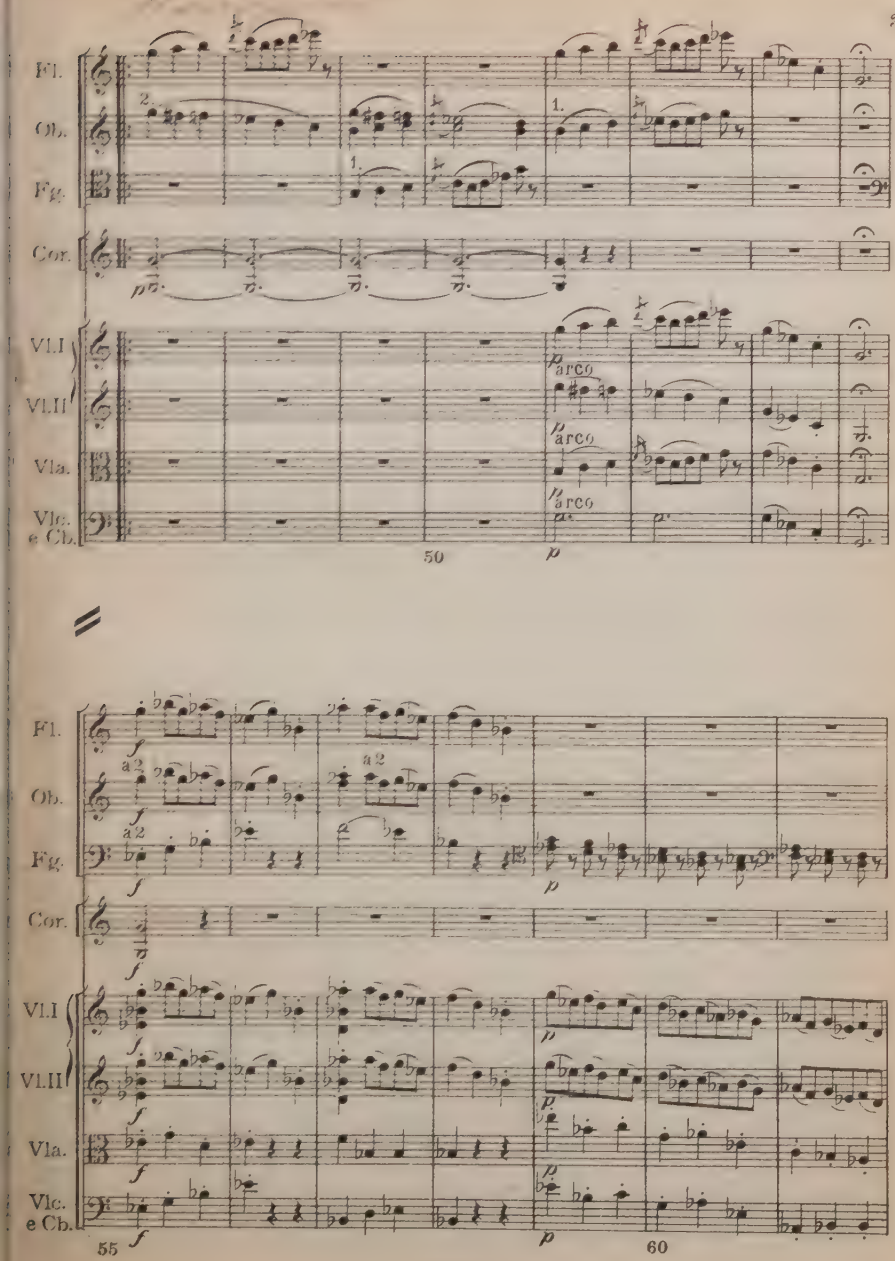

Fl.
Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
205
210
215
pizz.

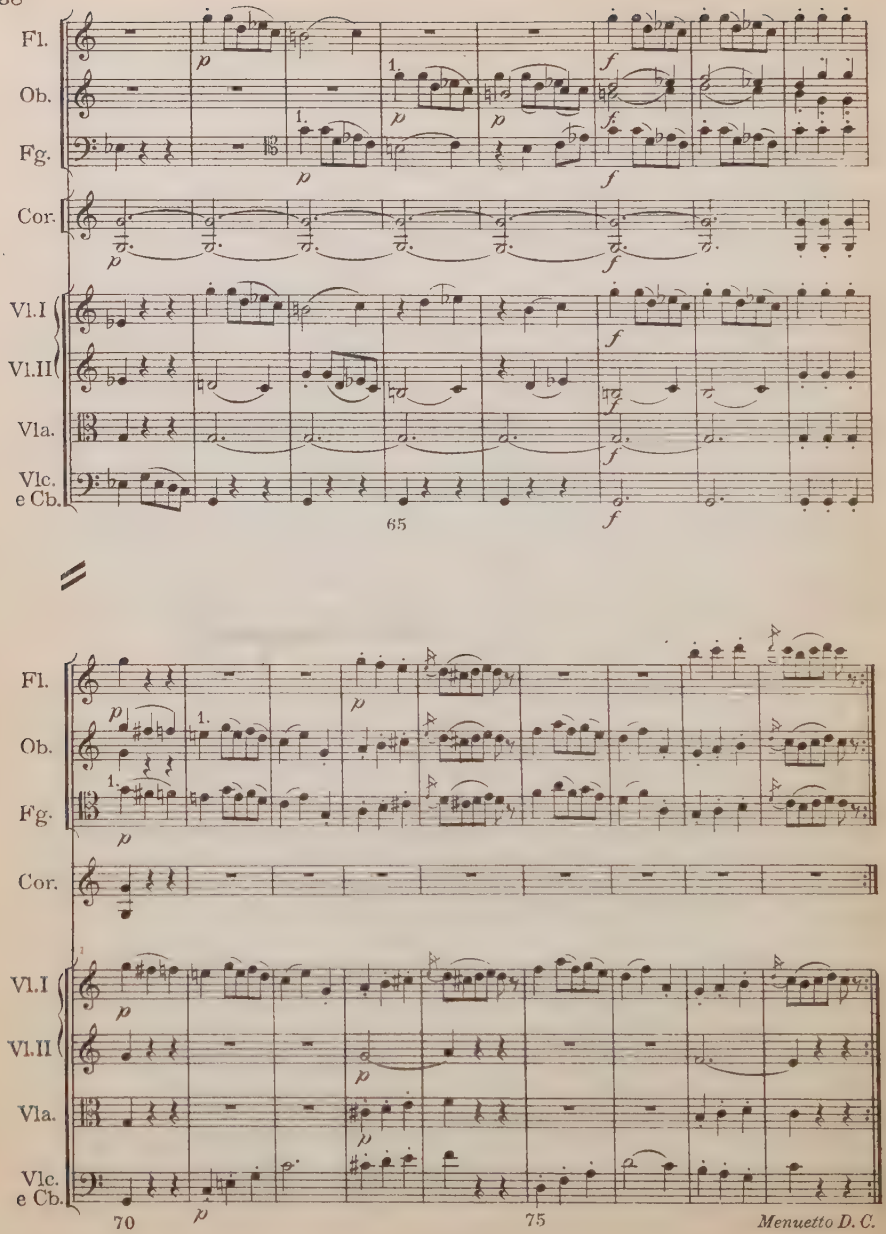
Menuetto
Un poco allegretto




Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vc. & Cb.
p
f
ff
25
29
30

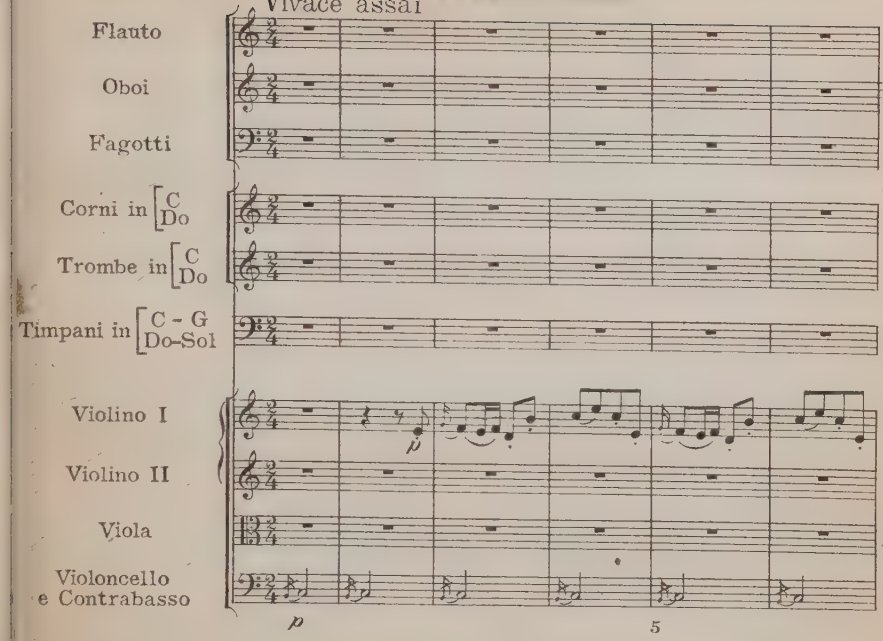

36
Fl.
Ob.
Fg.
a 2
1.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb
35
Fine
Trio
pizz.
40
45

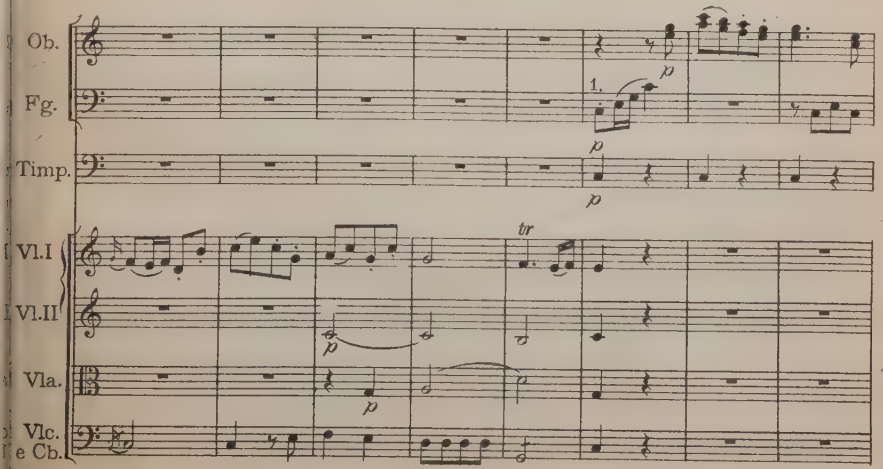

Fl.
Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
arco
50
55
60

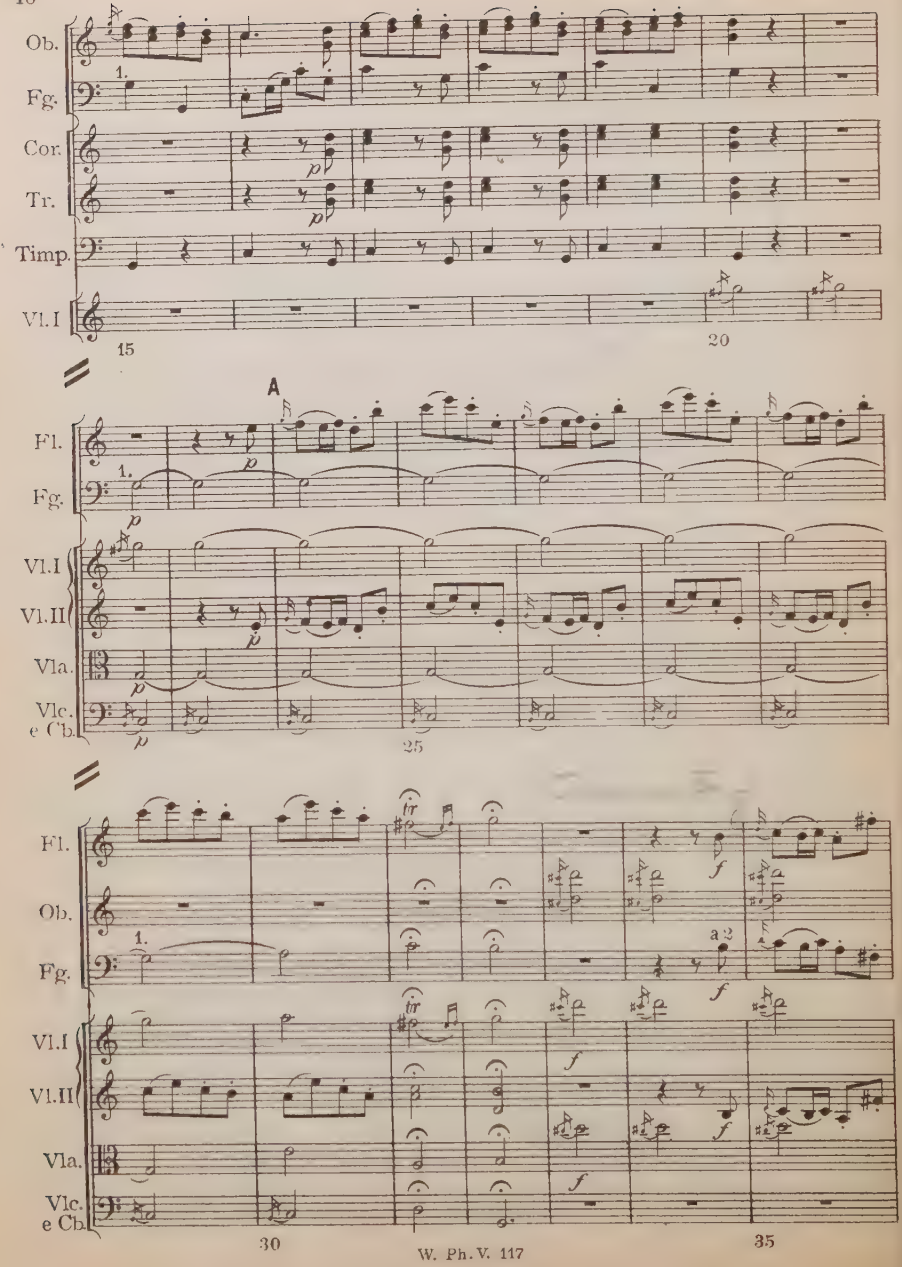

Fl.
Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
65
70
75
Menuetto D. C.

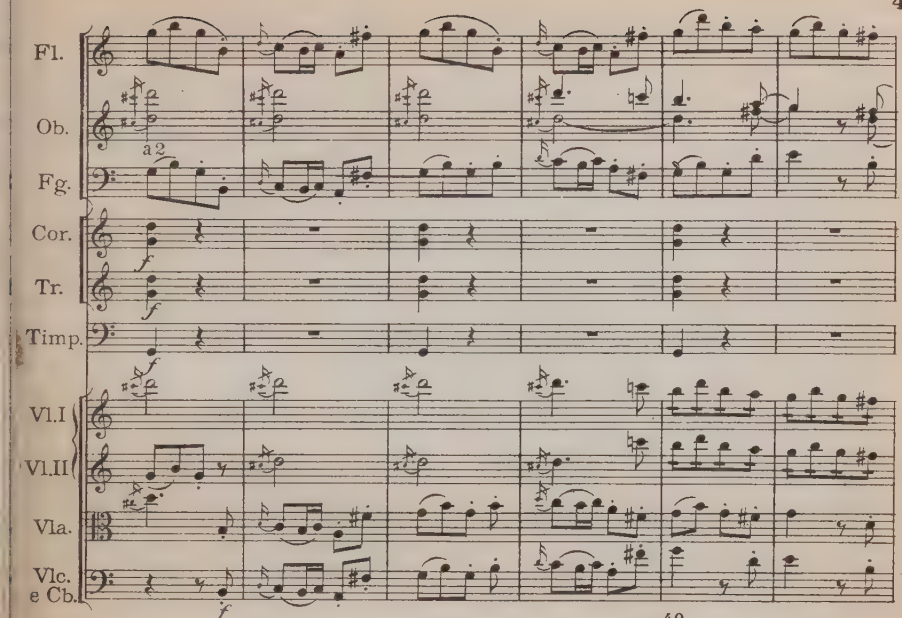
Finale

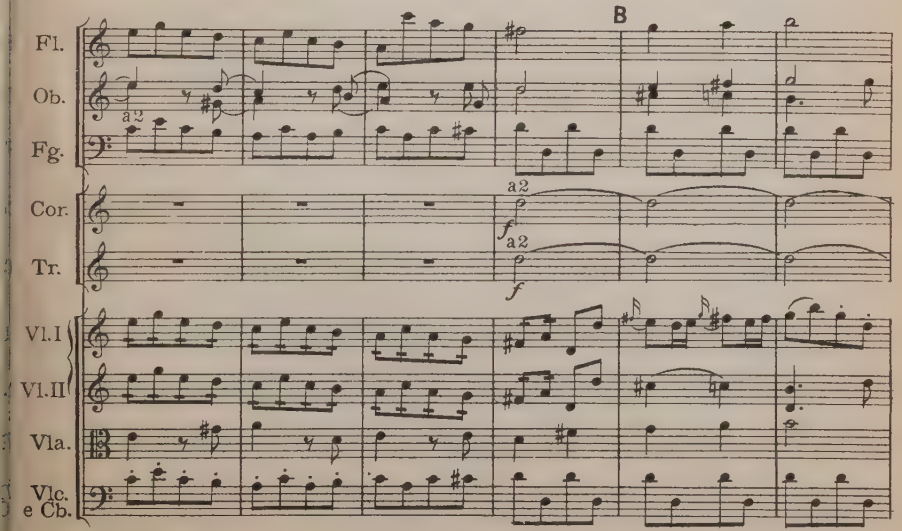
Vivace assai

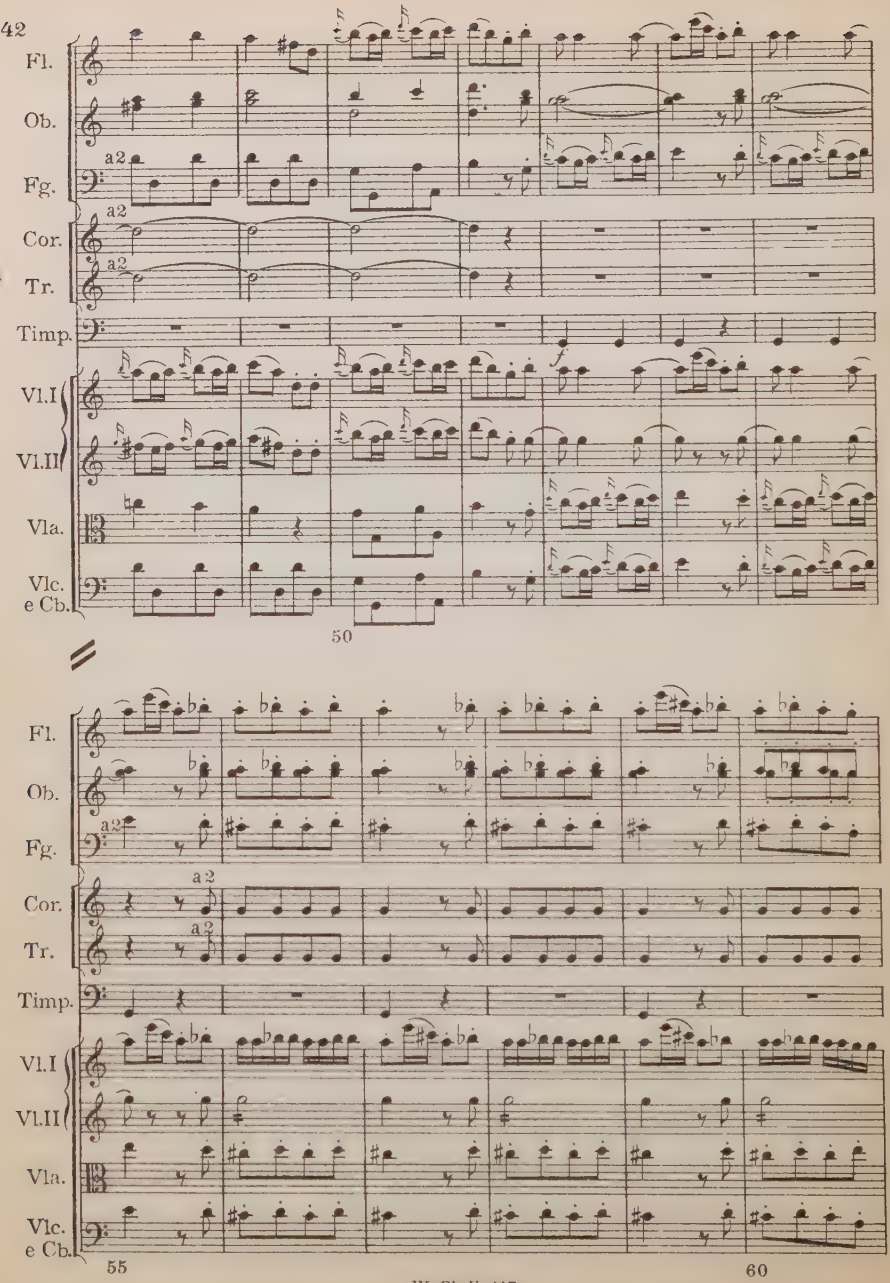


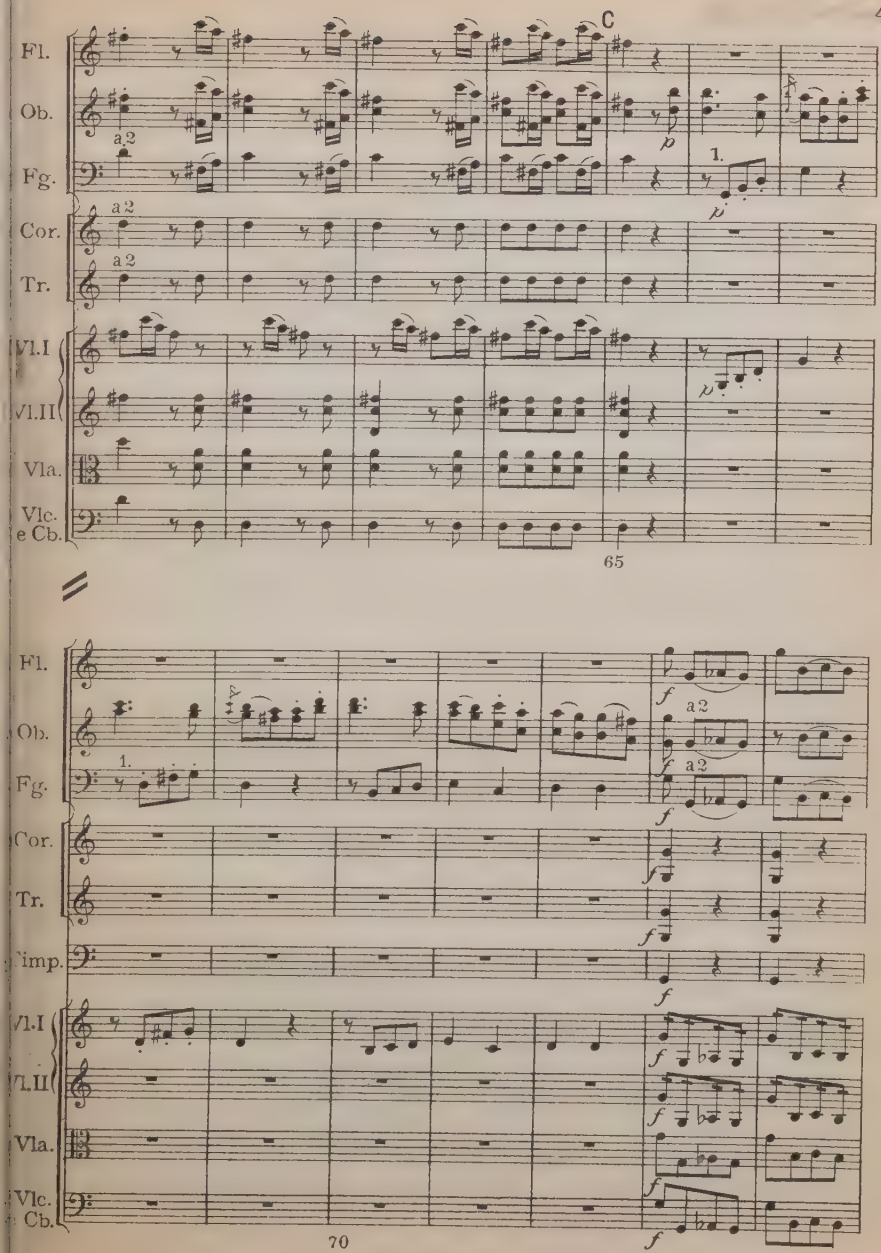


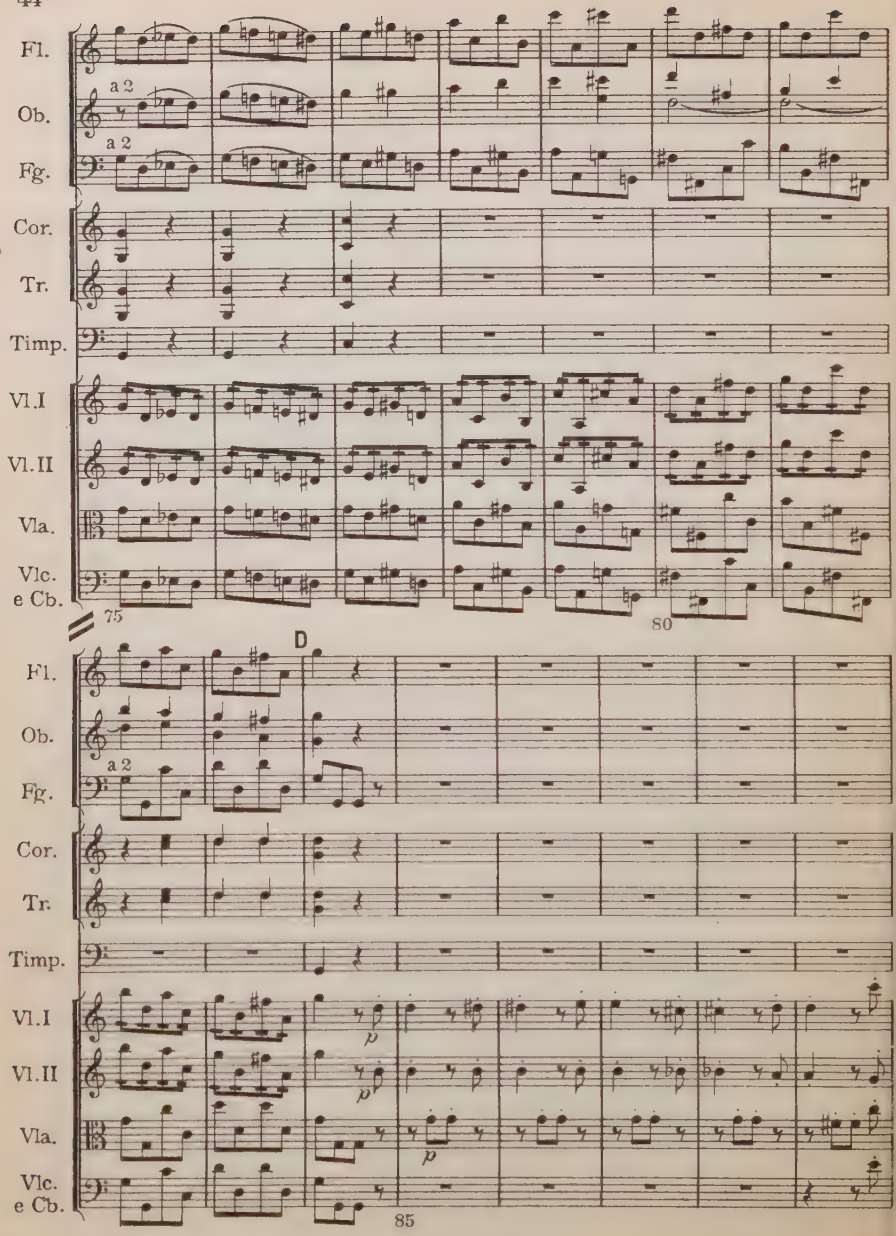

Ob.
Fg.
Cor.
Tr.
Timp.
Vl.I
15
20
A
Fl.
Fg.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
25
Fl.
Ob.
Fg.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
30
35


Fl.
Ob.
Fg.
a 2
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
40


B
Fl.
Ob.
Fg.
a2
Cor.
Tr.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
45


Fl.
Ob.
Fg.
a2
Cor.
a2
Tr.
a2
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
50
Fl.
Ob.
Fg.
a2
Cor.
a2
Tr.
a2
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
55
60


C
Fl.
Ob.
a2
Fg.
1.
p
Cor.
a2
Tr.
a2
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
65
Fl.
Ob.
1.
Fg.
f
a2
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
70


Fl.
Ob.
Fg.
a 2
a 2
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
75
80
D
Fl.
Ob.
Fg.
a 2
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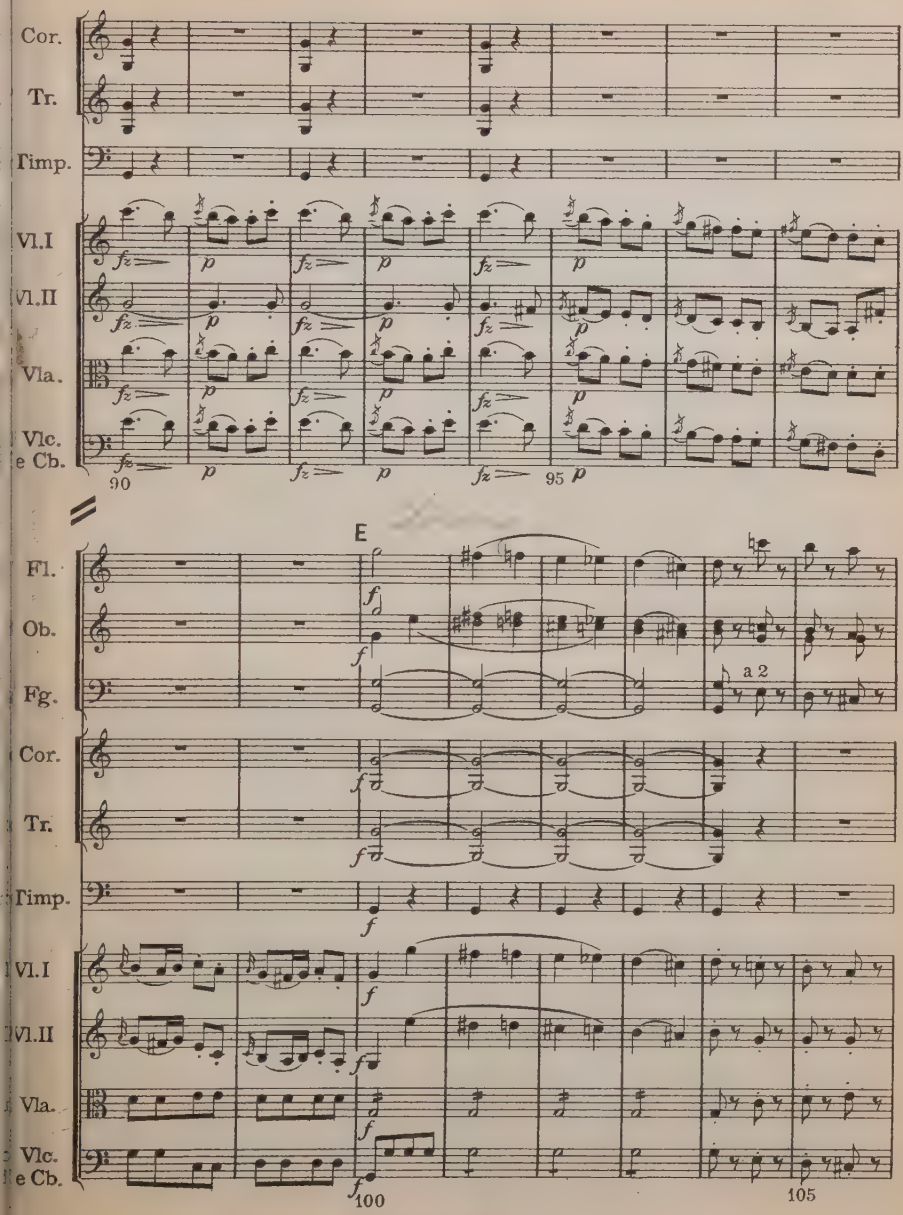
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
p
p
p
85


Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
90
95
E
Fl.
Ob.
Fg.
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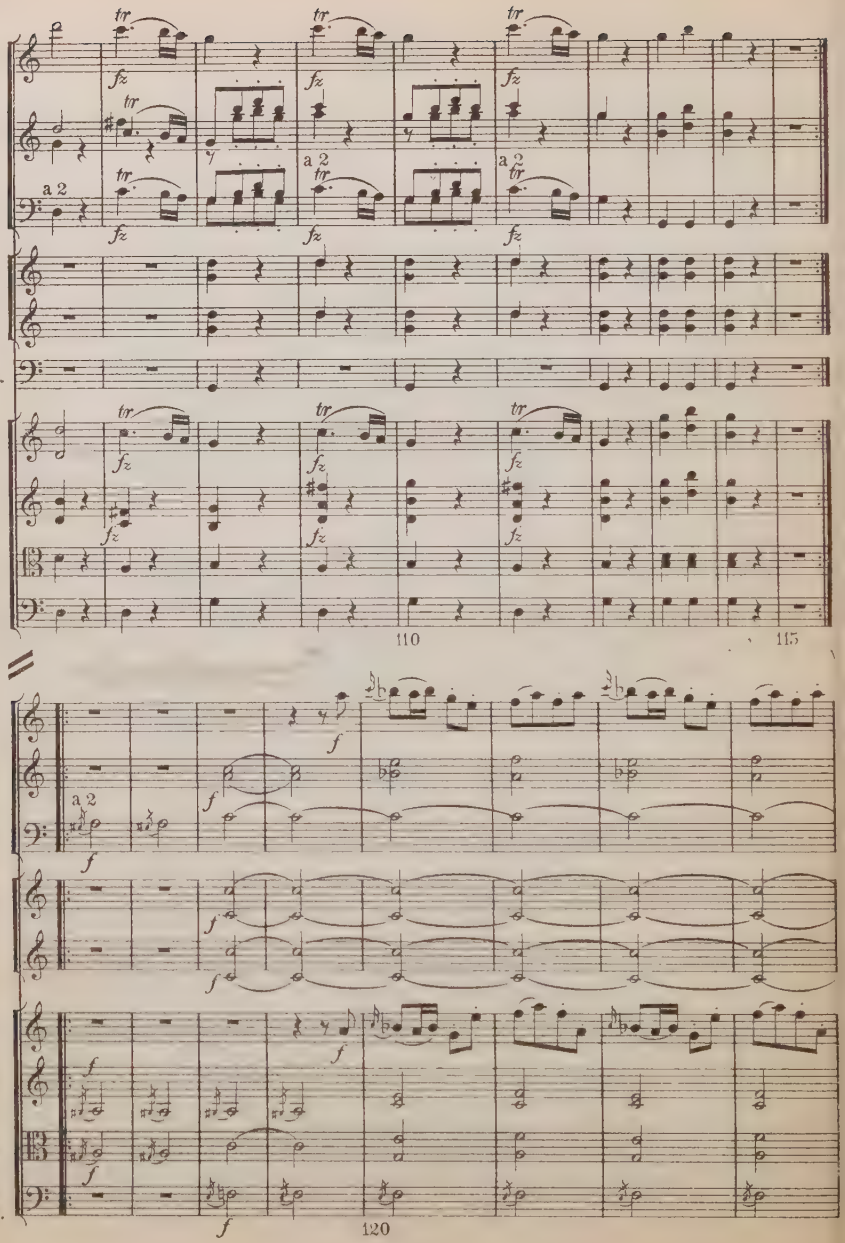
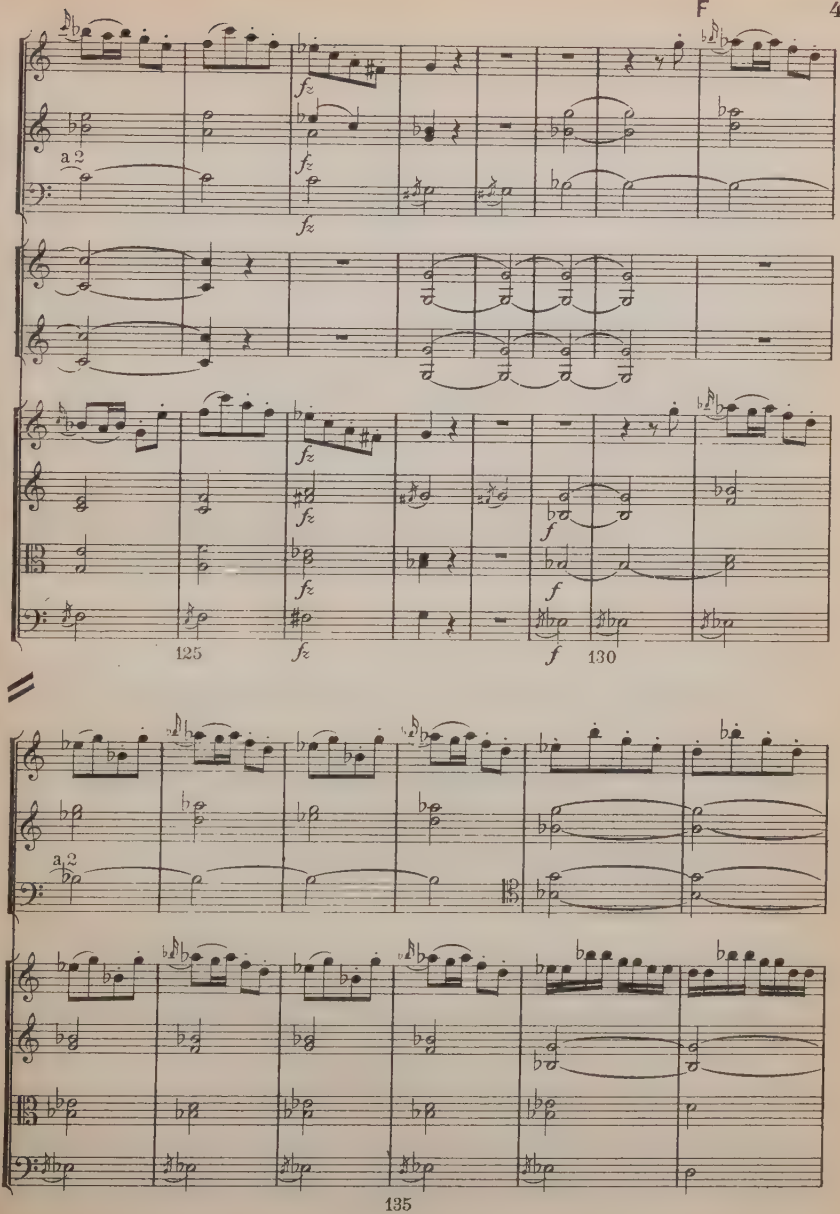
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
100
105


Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2
tr
fz
f
110
115
120


Fl.
Ob.
Fg.
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Cor.
Tr.
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Vl.II
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Vlc.
e Cb.
f
125
130
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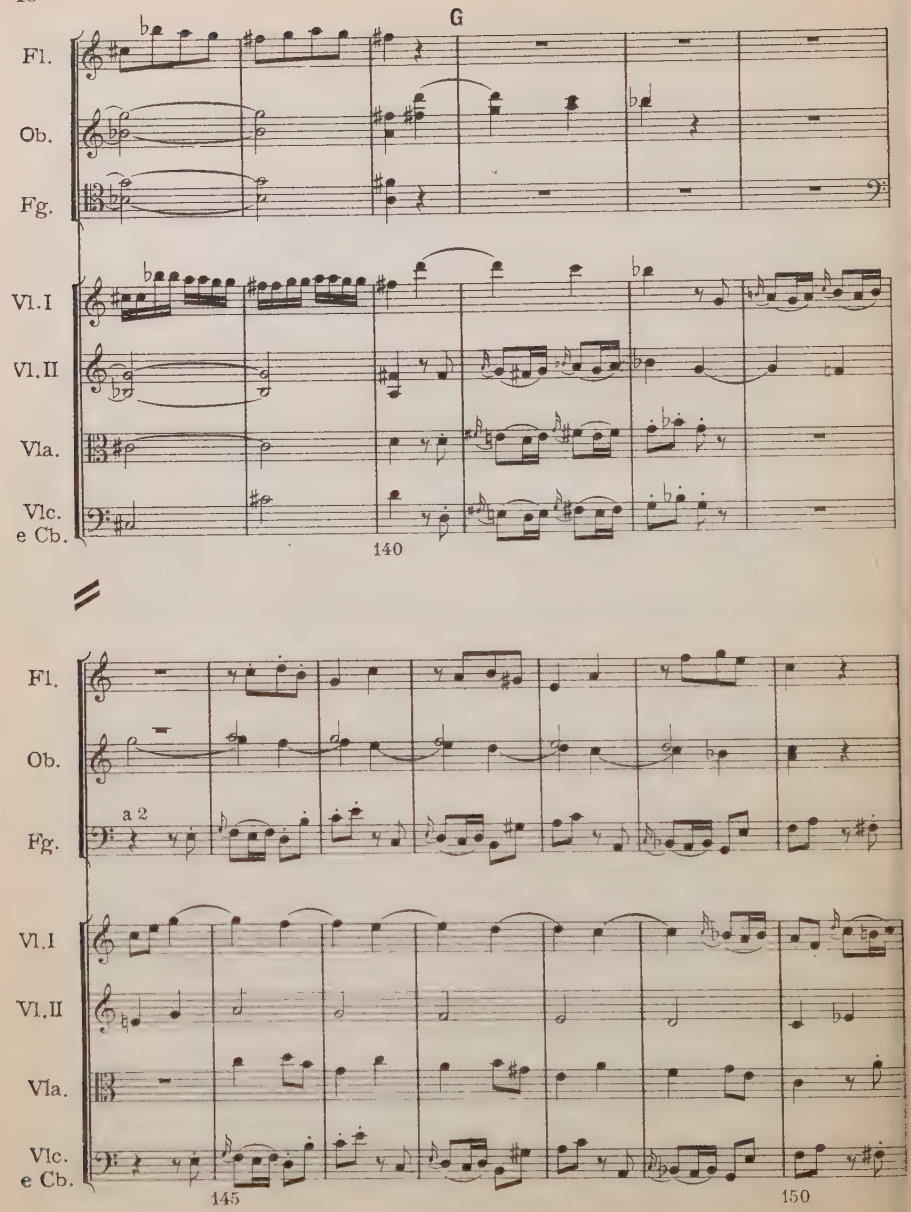
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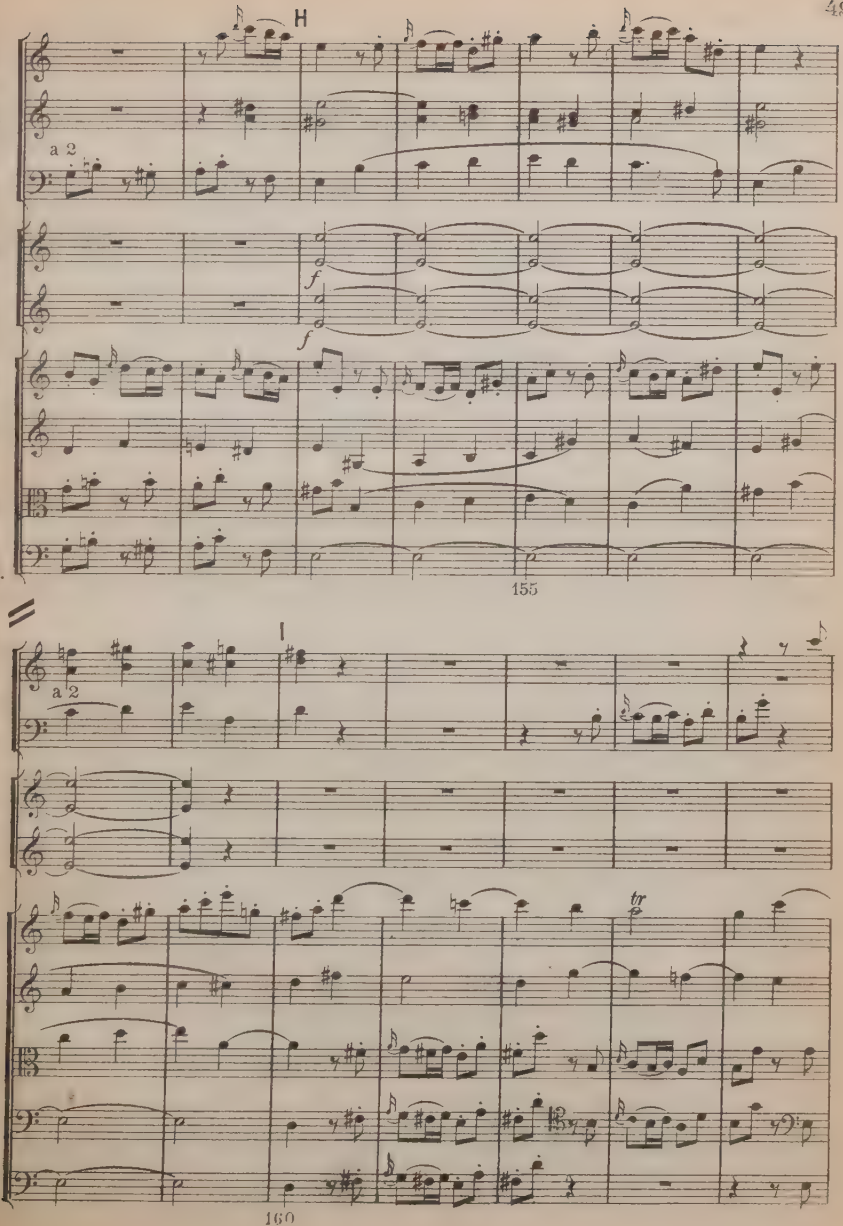
Fl.
Ob.
Fg.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
140
a 2
145
150


H
Fl.
Ob.
a 2
Fg.
Cor.
Tr.
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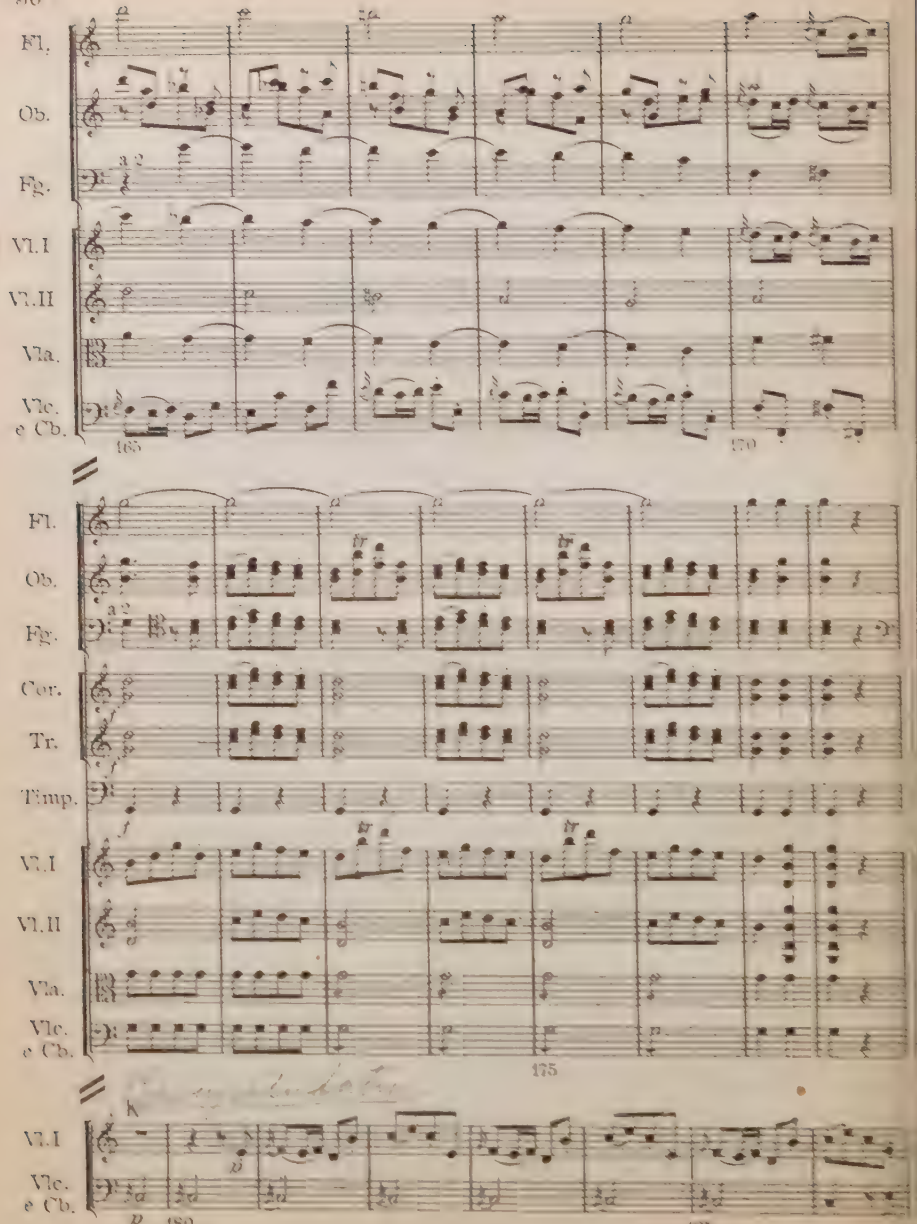
f
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
155
I
Ob.
a 2
Fg.
Cor.
Tr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
tr
160


Fl.
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Fg.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
165
170
Fl.
Ob.
Fg.
Cor.
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Timp.
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Vlc. e Cb.
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Vlc. e Cb.
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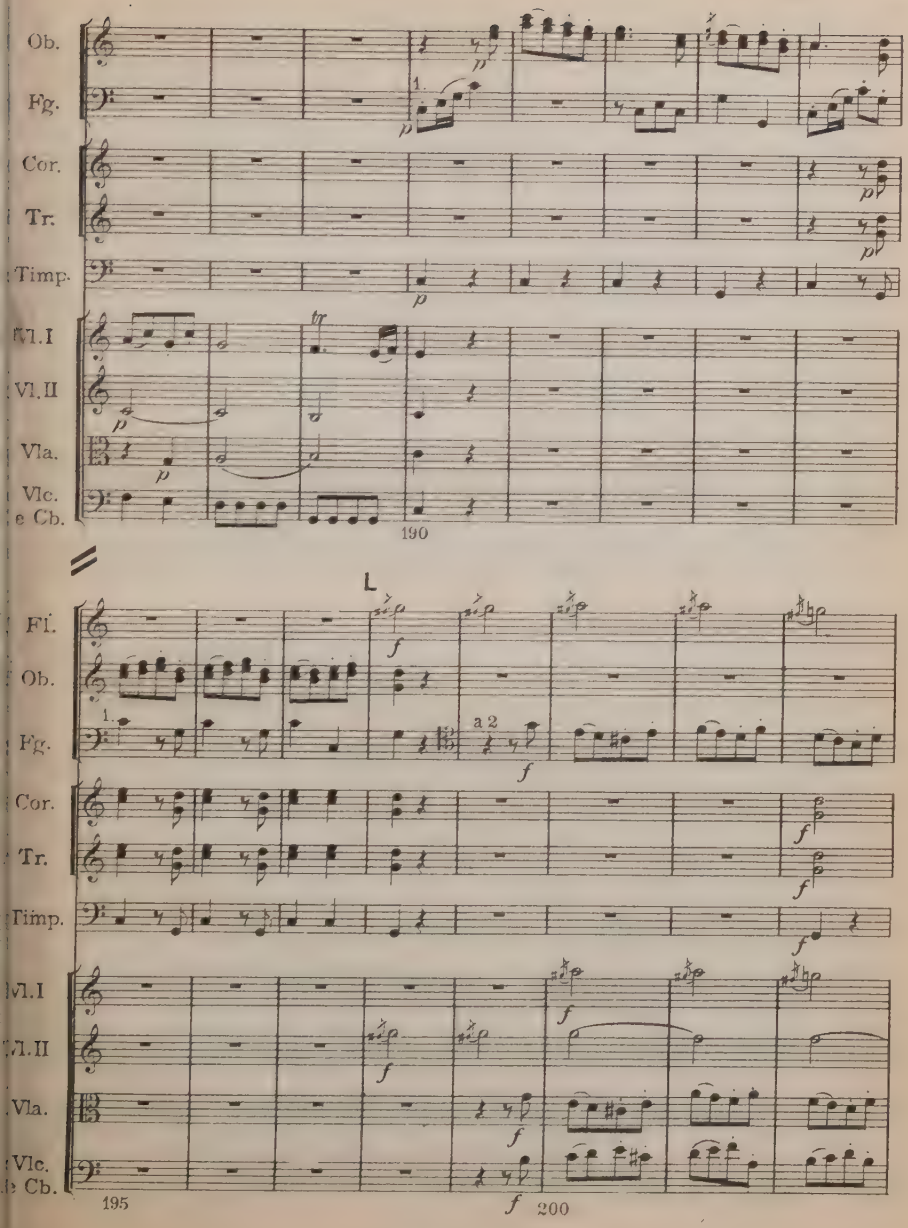
Ob.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
190
L
Fl.
Ob.
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Tr.
Timp.
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Vl.II
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Vlc.
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195
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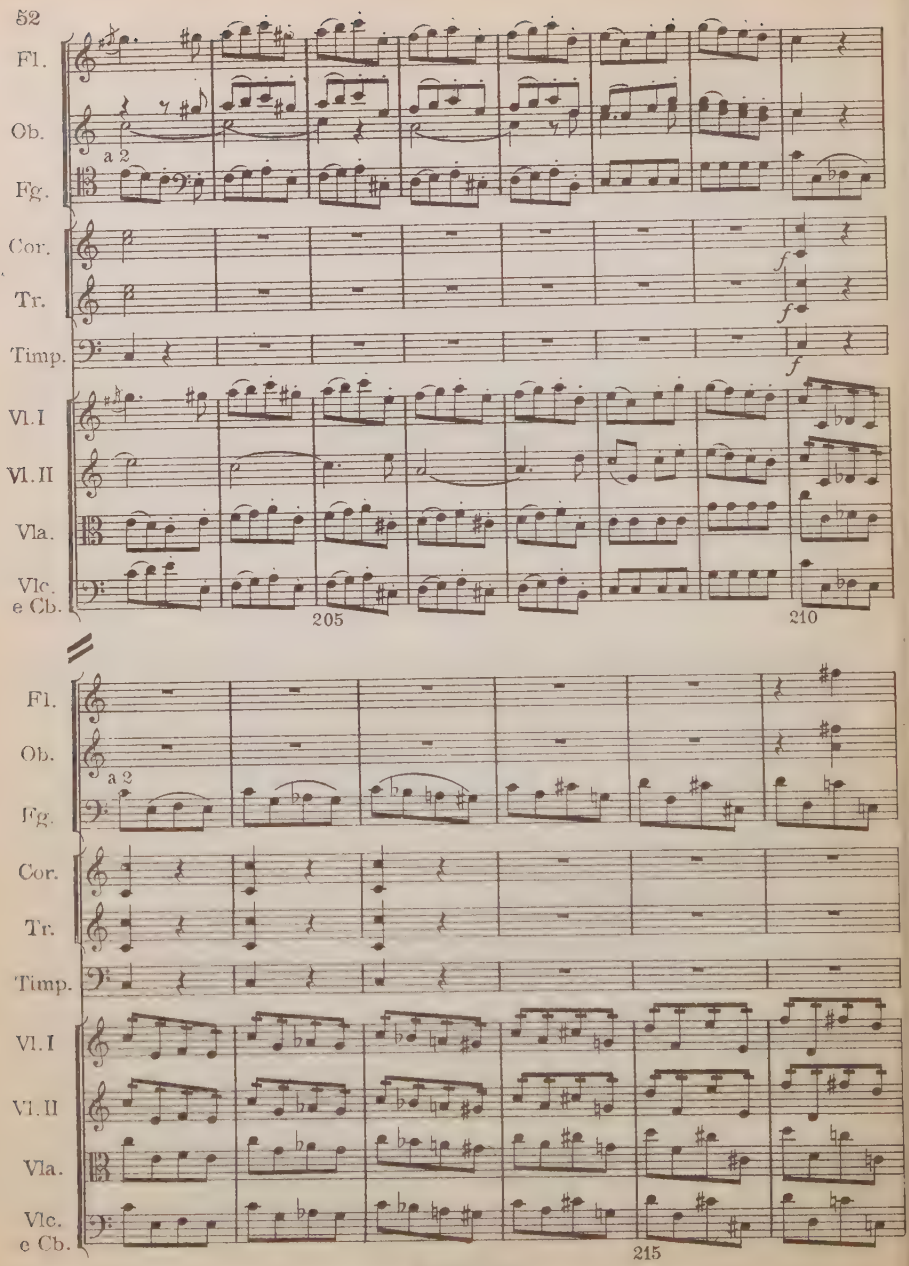
Fl.
Ob.
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Fg.
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Timp.
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Vl.II
Vla.
Vlc.
e Cb.
205
210
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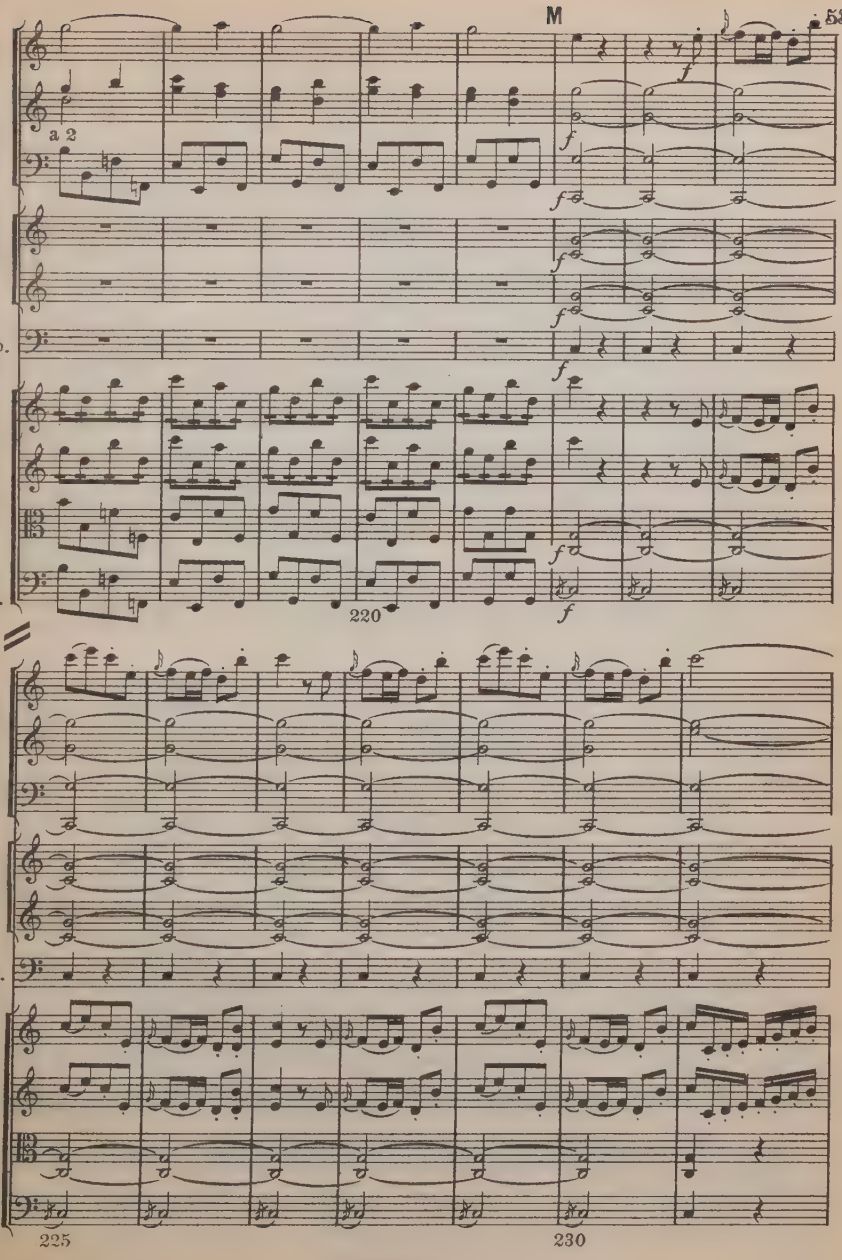
Fl.
Ob.
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Vlc.
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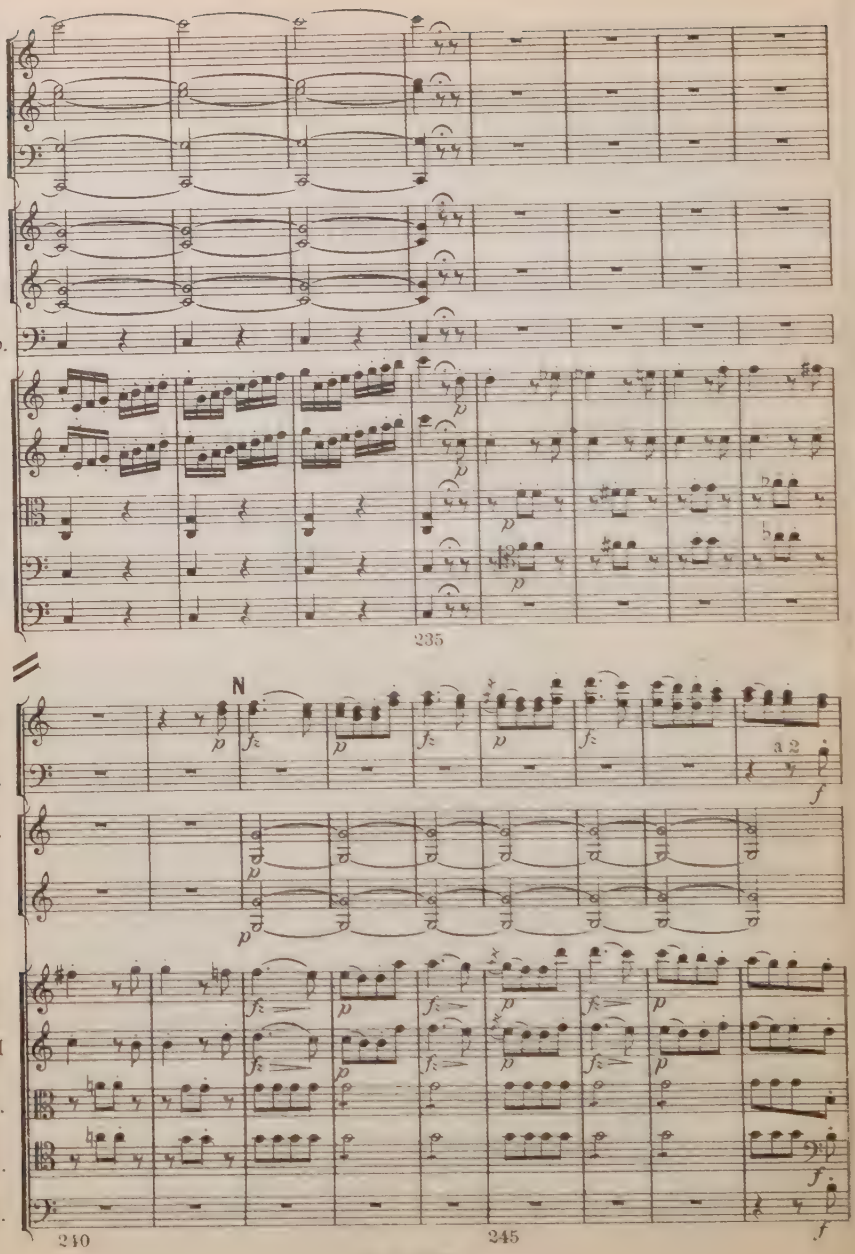
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240
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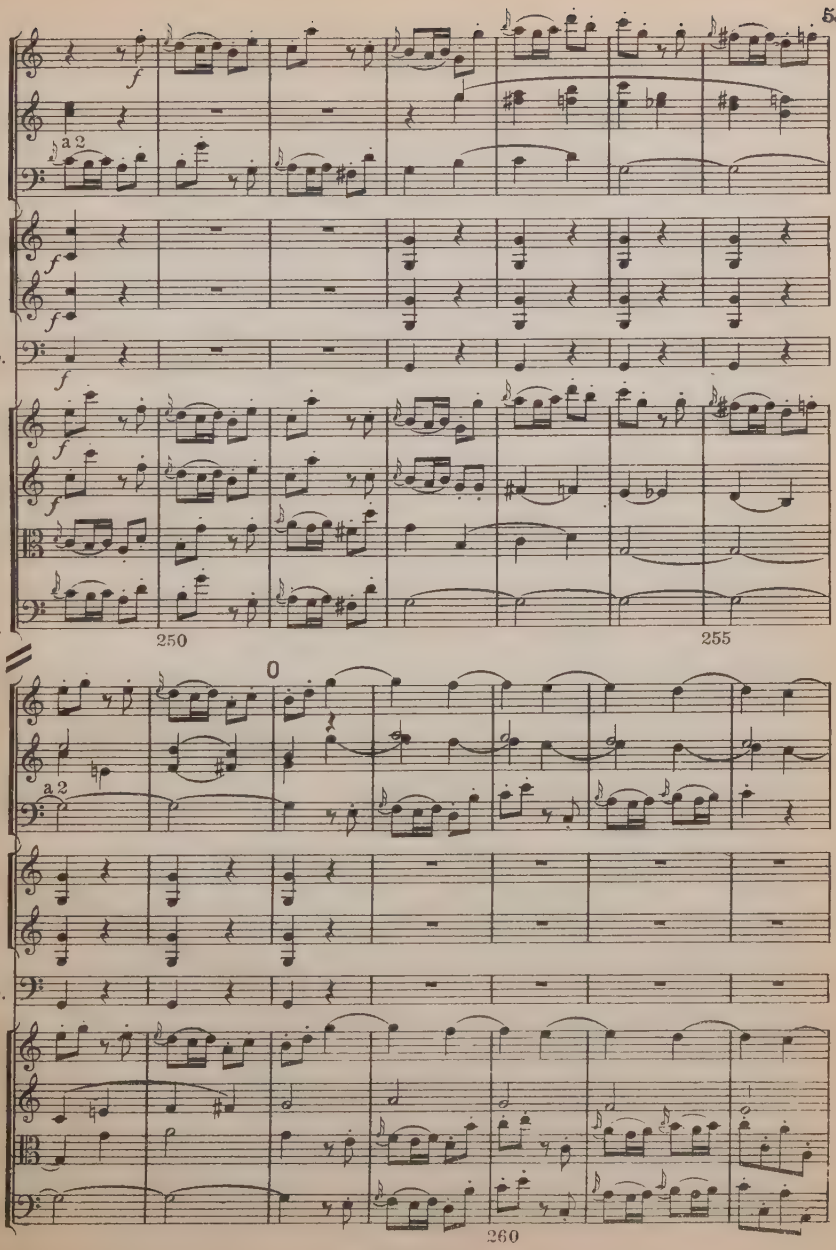
Fl.
Ob.
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Cor.
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Vl.II
Vla.
Vlc.
e Cb.
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255
0
Fl.
Ob.
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Cor.
Tr.
Timp.
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Vl.II
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Vlc.
e Cb.
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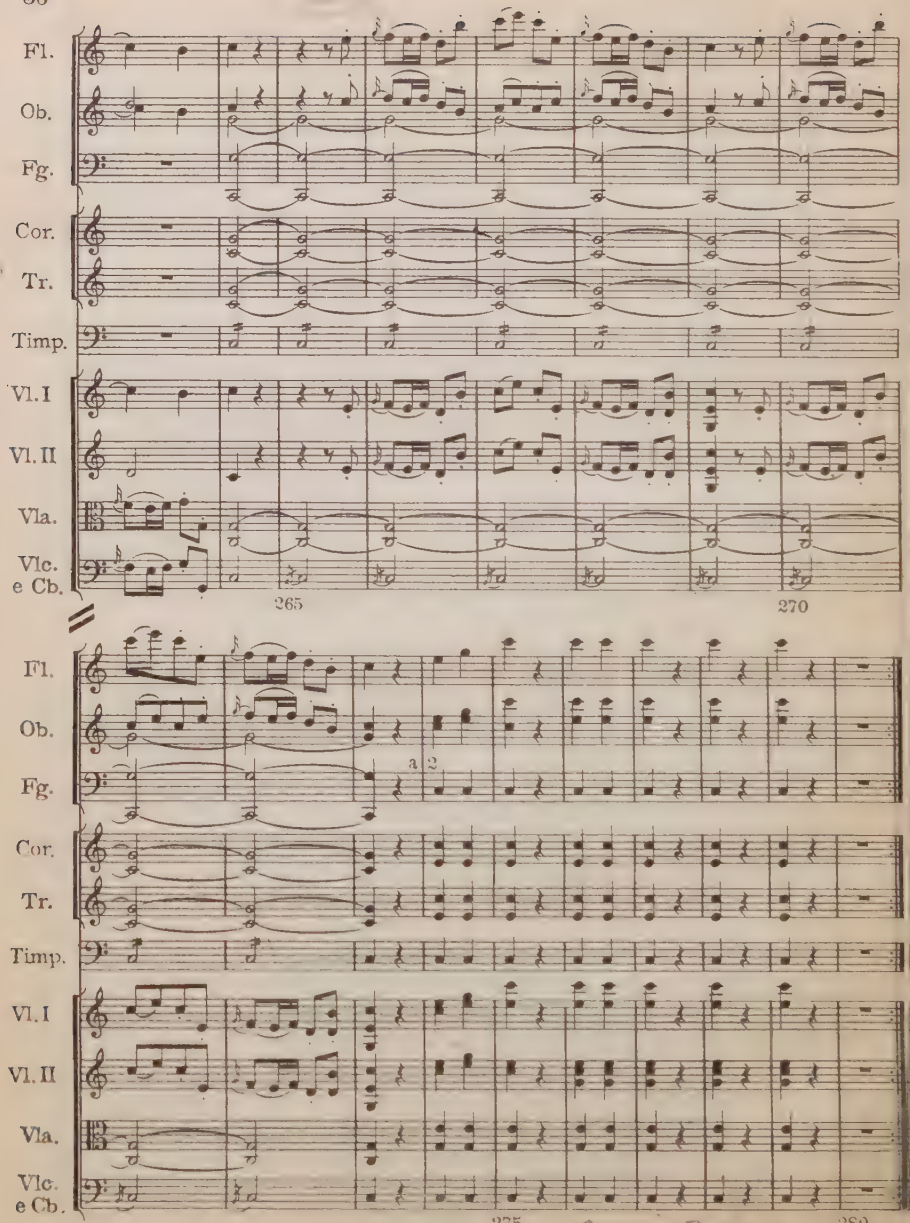
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Ob.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
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275
280